

PSA Journal

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

Volume 25

September, 1959

Number 10



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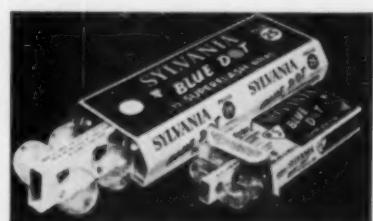
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Herbert C. McKay, FPSA
Box 849, Eustis, Florida

Ira B. Current, FPSA
26 Woodland Ave., Binghamton, N. Y.

assistant editors

Camera Club
Henry W. Barker, FPSA
392 Hope St., Glenbrook, Conn.

Color Division
Vella Finne, APSA
1827 E. 4th St., Long Beach 12, Calif.

Motion Picture Division
Ed Kentera
4121 Campana Dr., Palo Alto, Calif.

Nature Division

Leonard A. Thurston, FPSA
811 Edison Ave., Detroit 2, Mich.

Photo-Journalism Division
Alfred C. Schwartz, APSA
38 Avis Dr., New Rochelle, N. Y.

Pictorial Division
A. Lynne Paschall, APSA
Box 38, Troy, Ohio

Stereo Division
Earle E. Krause, APSA
921 Dresser Dr., Anderson, Indiana

Travel
Eugenia Buxton, FPSA
842 Sweet Brier Road, Memphis, Tenn.

Editorial Office
28 Leonard St., Stamford, Conn.

Advertising Office:
Vincent Rocca, Adv. Mgr.,
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The President REPORTS



M. M. Phegley, APSA
President

It's picture time all the time in Hawaii. It takes only a short visit to the Islands which comprise the 50th State in our Union to determine this to be a fact. The opportunity to be present at a Photographic Roundup, an activity of the PSA Chapter of Hawaii, on July 12th in Honolulu was eagerly grasped. It was a pleasure to plan an itinerary which included a visit to four Islands.

PSA Service Medals were to be awarded to Walter and Helen Davis in recognition of the help which they have given clubs and individuals thereby aiding them to grow in and with photography. The actual presentation of these Awards was delayed until July 12th and the knowledge that they were to receive these honors came as a surprise to the Davises.

It was announced in the Islands that Margaret and I, as well as Mr. & Mrs. A. H. Hilton, Western Zone News Editor, would be present for the July 12th Photographic day. As a result of this announcement, plans to visit the other Islands and attend photographic meetings were arranged by the representative groups. It developed early in our visit that the Island groups were all eager to arrange photographic meetings. Honolulu of course is the hub of activities as it is the chief point of arrival and departure. Often-times the traveler's only stop in the Islands is Honolulu. His schedule may not permit visits to the neighbor Islands, but I recommend that any visitor to the Islands should include them in his tour. There is much photographic opportunity in the Islands. Members of the PSA Chapter and club members combined their efforts to have us know and appreciate the many interesting possibilities of the Islands. We were met by representatives of the local photo organizations at each airport. Transportation and guides were provided in order that we visit and become acquainted with scenic attractions.

Many of our PSA members travel to the Islands. They would find they were welcome if they would let the Hawaiian members know of their coming. The groups are pleased when a person from the Mainland supplies a program for a club meeting.

In appreciation for the services and hospitality provided during our visit on the Islands of Oahu, Kauai, Maui and Hawaii, I wish to express gratitude to the following: Urban Allen, Walter and Helen Davis, Joe Konno, Fritz Herrmann (Kodak Hawaii) Will Leslie, Tom Bakken, Francis Palmerston, Fred Itagaki, Mike Mazzola, John Morris, K. K. Tagawa, Frederick Chu, Antoine Texeria, Coin Perlin, Dr. Kenneth Mees, J. R. McConkey, Eddie Nikimura, T. S. Shinn, William Pitchford, Larry Kadooka, R. T. Kanemori and Tom Wolfgang. There were others who aided in making our visit pleasant. We do not have all the names but we wish them included in the groups who participated in the activities.

The Island Clubs have organized a Council which meets once a year. This year the meeting is scheduled to be held in September on the Island of Kauai. Friendly spirit and competition runs keen at these meetings. I am taking this opportunity to wish all the members of the Hawaii Chapter and all Club members and friends, who will be present on Kauai, that they will have a very fine meeting. May their plans for the coming year be well laid and that a successful photographic harvest will result.

I am sure Urban Allen and Walter and Helen Davis will be most pleased to report on the Kauai meeting when we meet again in October at Louisville for the Annual PSA convention. We hope there may be others in the Islands who may also come to Louisville. We trust it will be possible for a return visit to the Islands, in the not too distant future and again visit all these clubs.

The professional photographers have just concluded their National Convention at the Los Angeles Hotel Statler. It was pleasant to have the opportunity to look in on their Trade Show and some of the sessions, as well as attend the Awards Banquet. Congratulations to the recipients of Master Photographers and Craftsmen degrees as well as the special Honors for Clarence Bull and Dr. Robert Edgerton. It was good to see Franke and Adolph Fassbender, as well as Fred Quellmalz, Executive Secretary of the Professional Photographers. A contingent of the professional photographers flew on to Honolulu to adjourn their meeting there.

I am of the belief that the Regionals help the Society to grow. Many have never been to a Convention, but after being to a Regional, they become eager to attend the National Convention. With fine Regionals this year, we should look forward to good attendance. I hope that many of our photographic enthusiasts will be at Louisville in October. There will be many persons well known for their photographic accomplishments in attendance. Get your cameras in working order and we will look forward to Convention.

It is fitting at this time that we say ALOHA and we look forward to Louisville.

M. M. PHEGLEY

MEET T. S. Lal, PSAer from India, whose second Journal article appears in this issue. While his pet subject is bird photography, he is not averse to appearing before the camera himself! In that he seems to be different from many of our photographer friends, not only PSAers, because it is a terrific task to get pictures, especially of those who write! Or talk! We had to leave three of the convention speakers off the picture page because their pictures did not arrive in time, if ever. Like the shoes of shoemakers' children . . . How long since you had a picture made of you? Of your wife? The kids? Don't you think it's about time? Even home-grown informal portraits are better than none, or may be better than studio shots, but how about getting the camera aimed in your direction for a change? Send us one, with your name on it for our file. You may be news some day—db.



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the editor's corner



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Maurice Louis Retires

At the Louisville Convention my term of office as Eastern Zone Director will expire. It will also mark the start of an extended leave of absence from all PSA organizational activities which have occupied much of my time since 1949.

I would like to take this opportunity to thank the DRs and ARs who have served with me, as well as the many PSA members who have encouraged and assisted me in my endeavors over the past ten years. To my successor, Frank A. Noftsinger, APSA, of Roanoke, Va., who has ably served as District Representative of his state, I extend my best wishes for the successful achievement of PSA objectives.

Maurice H. Louis, FPSA

Thanks, Maurice, for your cooperation with the EZ ed. especially during our recent illness. Hope you'll find time to send us an occasional item. Good Luck—OSL

Amherst Success

From all reports the over 1400 photo aficionados attending the 14th Annual Outing of the New England CC Council at the Univ. of Mass., July 10-12 really enjoyed the fiesta. The registration hit a new high for the event. Bill Barrett and John Collis were re-elected Pres. and Sec'y-Treas. respectively. Douglas H. Wanzer, APSA, was MC for the Miss NECCC contest, won by Miss Joyce Cunliffe of Manchester, Conn., sponsored by the Hartford County CC.

The 16 "How-to-do-it" lectures and demonstrations, each repeated six times Saturday morning, were a big hit with the crowd. The experts included Drake DeLanoy, APSA, Catherine Coursen DeLanoy, John Fish, FPSA, Henry W. Barker, FPSA, Dr. E. T. Geer, APSA, Richard Hunt, APSA, John H. Vondell, FPSA, John Collis, J. Stewart Jenkinson, Wilfred Kimber, Raymond E. Schortman, James Cleary, Ludolf Burkhardt, Robert G. Speck, Frank Pallo, Elmer R. Johnson, Leslie A. Campbell, William J. Barrett, Robert Strindberg, every one a PSAer.

Slide of the Year was won by Clayton D. Sands, Lewiston, Me., while the Print of the Year went to Margery S. Barrett, Adams, Mass.

The field trips were very popular and the following feature programs went over with a bang: "Confessions of a Color Slide Exhibitor", by Dr. Ted Amsden, APSA; "Holiday in Japan" by Edna and Bob Goldman, APSA's and "Battle of the Cameras" by John Fish, APSA and Frank Pallo.—William J. Barrett reporting.

Progress in Pittsburgh

Mrs. Louise M. Haz, APSA, devoted and respected PSAer, reports that the first PSA Pittsburgh area Chapter meeting is scheduled for Sept. 19, 2 P. M. at the University of Pittsburgh. Details will be mailed to all PSA members in the area. Maurice H. Louis, FPSA, has consented to address this

Editor: O. S. Larsen
70 Strawberry Hill Ave., Stamford, Conn.

organizational meeting, his trip being generously sponsored by Robt. W. Sharon, a stalwart in the creation of Pittsburgh Chapter.

Mrs. Haz may be reached by interested PSAers at Box 10823, Pittsburgh 36, Penna. Everyone's support is urged. It is expected that the Chapter will encompass a radius of from 50 to 65 miles around Pittsburgh.—Alfred C. Schwartz, Vice-Chairman, PSA Chapters Committee, reporting.

Photo-Fun Weekend Down East Sept. 19-20

The Westerly (R. I.) and Mystic (Conn.) Camera Clubs invite you to a jointly planned weekend of "Photographic Fun and Frolic" at fashionable Watch Hill and historic Mystic Seaport. The Westerly CC which this year celebrates its 10th Anniversary, will be host on Sat., Sept. 19. Registration will be at Watch Hill Motor Court. Field trips will start here, at 1:00 P.M. The Anniversary Dinner will be at 6:30 P.M. at the Westerly Grange (Turkey and fixings—\$2.50) and will feature a program by Les Campbell. Fall rates apply for overnight accommodations at the Motor Court.

The Mystic CC will be host for the Sunday program, centering around the famous Mystic Seaport, an experience in itself. Write to Norman Paradis, 183 West Broad St., Westerly, R. I. for registration blank.

Stereo in New York

The Metropolitan (N.Y.C.) Stereo Club is going in for assigned subjects starting with the September competition. According to the July issue of the MSC News, Lee N. Hon is Honorary Pres. of the club, Paul S. Darnell, Pres., Ted Lambert, Vice-Pres., Larry Ankerson, V.P. for PSA affairs, Ben Silberstein, Treas., Helen Cabot, Sec'y-Compt'r. and Adelaide Galician, Cor. Sec'y.

Metropolitan CC Council Jamboree

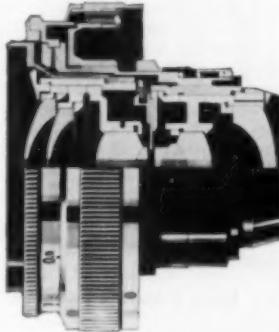
The 1959 Metro CCC Jamboree will take place October 30-31 at the Martinique Hotel, 32nd St. and Broadway, New York City. Thomas W. Martin and Adolph Kohnert, both active PSAers are co-chairmen of this ambitious event, two full days of interesting programs, climaxed by the Annual Awards Dinner, at which over 50 medals, trophies, etc. will be presented to the past season's winning clubs and individuals. The list of speakers will be headed by Dr. Edwin H. Amsden, APSA, who was such a success at the last PSA convention (and at Amherst). He was chosen "Confessions of a Color Slide Exhibitor" as his topic. Dr. Amsden hails from Toronto, Can.—Joseph R. Fabian reporting.

Martha's Vineyard CC Hosts Charter Oak

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Every Member Get A Member

in the rain from Hartford, Conn. for a field trip to Martha's Vineyard one Friday in June, having advised the MVCC in advance. Freeman Leonard's cheery greeting as we stepped off the ferry in Vineyard Haven was as good as a ray of sunshine. The drizzle persisted and we spent the evening at the Menemsha Inn, at the far end of the island, looking over our slides.

Saturday was sunny and members of the MVCC took us for a grand tour of the island including a picnic lunch put up by the Inn, while both clubs joined in a slide show Saturday evening. Sunday many slept late, but many of us doubled back for a different angle to yesterday's scenes. The Martha's Vineyard CC, a PSA club, was founded in 1956 at Edgartown, Mass. by the late Freeman Wallin and his wife Ann,

both PSAers, and today has 53 members. Gerald R. Bagby is President, Constance D. (Mrs. Freeman) Leonard, Sec'y., and Shirley (Mrs. Joseph) Frisch, Treas.

We hear the club also entertained the Boston YMCA CC earlier this year. They love visitors, it seems, and when we found ourselves back at work Monday morning in the rain—we knew we would long remember the hospitality of the Martha's Vineyard CC.—*Katherine Lucchini reporting.*

Visitors

Nelson L. Murphy, busy PSAer and his wife, from Washington, Penna., helloed us the other evening from "db's" house where they visited Ruth and Don on their way back from Cape Cod.

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

N4C Convention

Owatonna, Minn. will be host to the N4C fourth annual convention October 23-25. The program will feature a horse show, photographic programs, door prizes and home-cooked food. Featured speakers will include Dr. K. L. Kothary, FPSA, of Bombay; John Fish, FPSA, on "Prints the Modern Way"; James McMillion "A Study of Subtractive Photography"; Mr. and Mrs. Mauritz Westmark with "Close-Up Techniques" and a movie, "Look Down" by James Wilke, Information from Miss Anna E. Houdek, 544 Agnes Ave., Owatonna, Minn.

French Pictures

Ft. Dearborn-Chicago CC is looking forward to the showing of 150 contemporary French prints at the club from Oct. 30 through Nov. 1. The exhibit is on loan from the top club in France and will be presented with honors due an important international exchange. The French Consul has been invited to a preview to lend an official air to this good-will event.

The exhibition will be open to the public all three evenings.

Editor: A. H. Hilton, APSA
Route 3, Box 787, Porterville, Calif.

an hour earlier. Truly a commendable occasion.

Off To Kauai

Our PSA party left for the island of Kauai the following morning and was met at Lihue airport by members of the Lihue CC. Frederick F. D. Chue, president, and Antone Texuri drove us along the tropical eastern shores of the island for many picnics.

In the evening we were taken to a Japanese Tea House for a splendid Chinese dinner, trying to be comfortable on our floor cushions and manage the chopsticks. After the splendid dinner, we presented our program, which was well received. In the morning "Tex" drove us along the west shoreline, returning in time for our flight to Honolulu. It was easy to see why Kauai is



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Sunday morning, the day of the PSA Roundup, the Davises arrived at nine to take us to Ala Moana Park for a three-hour shooting session of lovely Polynesian dancers, including King and Queen Aloha in their beautiful golden costumes. After exposing more than 150 frames in color, we were taken to the Oasis for a delightful luncheon with perhaps 250 enthusiastic photographers. After the lunch, this writer presented "Faces of America" and "Colorful Melodies" which were enthusiastically received.

In the afternoon we were privileged to photograph the lovely Japanese models in perhaps 25 original costumes, a contribution of the Orient to Hawaiian culture. Sunday evening at seven was the social hour where we met many new friends. Immediately afterward was an elaborate banquet, capably emceed by Urban M. Allen, a short address by Mel Phegley.

The principal speaker of the evening was Captain William J. Lederer, U. S. Navy, retired author of "The Ugly American". One of the highlights of the evening was the unprecedented dual presentation of President Phegley of PSA Service Medals to Walter and Helen Davis, the first time in 25 years of PSA history a couple has been so honored.

Maui And Hawaii

Early Monday morning, the 13th, our party left for Maui, the island competing with Kauai for its tropical beauty. Here J. R. McConkey and Eddie Naikamura

took us on the road to Haleakala Crater as far as the ranger headquarters and there Robert Carpenter conducted us to the crater at 10,025 ft. elevation. We returned to Kahului where we were treated to a special Chinese lunch by T. S. Shinn.

After visiting many pineapple and sugar cane plantations we were conducted to the hotel for the evening dinner with the entire camera club and guests. M. M. Phegley gave an address on the affairs of the Society after which your writer presented an hour's program with another hour for questions and answers.

On the evening of the 14th, we arrived at Hilo, Hawaii, the largest island of the group. Members of the Orchid Island CC met us at the airport, together with city officials who presented us with a key to the city, and a member of the County Supervisors who gave us a personal inscribed and gold-sealed certificate of welcome to the island of Hawaii.

After a short trip in the rain, we returned to our hotel for the evening banquet prepared for us. After the splendid meal, our president Mel gave us an inspiring talk on the workings and advantages of PSA, followed by ye olde ed's program. It was interesting to note that many members of various clubs have never seen the beautiful New England fall colors or the shots of our winter wonderland. We were also entertained by Gloria Bogado, a university co-ed, with her graceful dance of the Islands.

The morning of the 15th Lary Kodook

of the Hilo "Tribune" came for us for a trip to Kilauea crater, stopping at the Puna rift that erupted so heavily in 1955, where steam is still coming from the black lava. We were there but a short time when Reginald Ho, a club member, joined us and loosened his bag of tricks, causing the steam to rise into the air in great profusion, covering our lenses and glasses so that for a time we thought Pele, goddess of volcanoes, had cut loose all over again. But getting back a ways, we believe we got some exciting shots, thanks to Regie Ho.

In the afternoon of that day another member, Thomas Wolfgang and his cute little daughter drove us to other parts of the island, returning to the city park where Y. Tomaru was waiting for us with a very lovely little Japanese girl in native costume who posed for our cameras so graciously.

Back To Honolulu

The Aloha Airlines carried us back to Honolulu, arriving quite late in the evening, and we were whisked away to the meeting of the Rainbow CC, not having time to make our hotels or dinner, and your writer presented his program "Photographing the American Indian" within minutes after arrival. Not to be outdone by the Pearl Harbor club, Mike Mazzola, president of Rainbow, presented the Phegleys and Hiltons with beautiful bowls carved from the monkey pod trees with bronze plates engraved with our names and the name of the Rainbow Club.

Friday morning we joined William M.



NOW! FOCUS AND CHANGE SLIDES

Supreme ease for you and supreme brilliance for your slides are now possible with the new remote-control Pradovit F projector, created by the makers of the LEICA. Now, from as far away as 14 feet from the projector, you have precision push-button control over both slide changing and focusing! Push-button remote control is not an "extra" on the Pradovit — it is standard equipment!

And the highly corrected optical system of the Pradovit F delivers an incredibly brilliant screen image. The Pradovit "300" outperforms many 500-watt projectors. The optical system is superb: Hektor f/2.5 lens (in any of 4 focal lengths), coated aspheric condenser, specially designed reflector and heat filter.

See the new Pradovit for yourself. You'll be surprised to see how quickly an automatic projector can recycle, how quietly it can operate, how well it can intermix 35mm and Superslides, or cardboard and glass-mounted slides.

Take your favorite color slides to your Leica dealer. Let him show you how good they really are — on a Pradovit.

Pradovit F Remote-Control Projector complete with 300-watt bulb, 100mm (4") Hektor f/2.5 lens, remote-control focusing and changing, 30-slide magazine, and snap-on cover. **\$168.00**

Ultrasonic, Cord-Free Remote Control:

Two high-frequency signals control focusing and changing from up to a hundred feet away. Ideal for lecturers and teachers. **\$99.00**

Pitchford, a PSAer, chief photographer for the Dole Pineapple Co., who conducted us on a special tour of the huge plant, shooting pictures along the way. After time for lunch and freshening up a bit at our hotels, a Navy car came for us and drove us to Pearl Harbor where we were joined by Will Leslie, president of the Pearl Harbor club and also in uniform, where we embarked on a small Navy boat for a complete trip around the harbor. We were allowed to go on the battleship Arizona. The rusted, twisted hulk of the once-proud battleship USS Arizona remains at her berth—an everlasting memorial to the 1,102 men who went down with their ship Sunday morning, December 7, 1941, an event that will last forever in our memories.

It seemed that the whirl of events would never end, for in the evening we were treated to a "Hekpa dinner" at a Tea House of the July Moon. We wore beautiful kimonas, but no shoes, our food was prepared over charcoal burners near the table which was scarcely over one foot high, and we had to eat with chop sticks or starve.

Saturday morning arrived and we were conducted by many cars of Chapter members completely around the island of Oahu and many places of interest. May we again thank Urban M. Allen, Helen and Walter Davis, Will L. Leslie, Mike Mazzola, John Morris, William Pitchford, Joe F. Konno, Tom Bakken and all the rest of the finest people we have ever known for the greatest hospitality in the world; Aloha, wonderful people.

**FROM
ANYWHERE
IN THE ROOM...**

CANADIANA

Toronto Movie

Toronto Movie Club had two good ideas to keep members focusing on Club activity during the summer hiatus.

One, a summer contest for 8 and 16mm filming. The subject limited to parks within the bounds of Metropolitan Toronto. Entries, not to exceed 4 minutes, would be penalized for running overtime. Music on records, tape or film should accompany the reels, but no voice commentary. Come Nov. 12th, closing date, it'll be interesting to see who shot the city park movies in an out of town season.

Second Toronto Movie project invites members to try their hands at scenario writing for the annual Club project movie. Group scenes, suggests the contest folder, should permit as many members as possible to participate, but the scenario should have relatively few principals.

Toronto CC

Frank Norman, signing off as president for the 1958-9 season visualized expanding membership, and the need shortly for larger premises. He saw the need for enlarged facilities for active darkroom groups doing printing in monochrome and color. Recommended that reserves be set aside as a building fund, so in future years the 70 year old Club could own its own premises. Proposed reorganization of club accounting

Editor: Rex Frost, FSPA
37 Bloor St. W., Toronto

and administrative routines to provide improved operating controls, and better distribution of duties.

This is the Forward Look. Too many CC's carry on year after year in the same old way, with little thought devoted to expansion. Toronto CC this season will establish a movie division. With the increase in popularity of the movie medium, there's plenty of room in Toronto, and many other Canadian cities, for expansion into this hobby field.

Niagara Falls, Ont.

George S. Butt, Canada's PSA Color Division Chairman, has been setting the good example of late. It's doubtful whether any Canadian PSAer has picked off as many top exhibition awards, as George, recently.

Further to our previous Canadiana report he had taken the PSA Gold Medal for best slide at Pittsburgh International, George picked up the Auburn CC Gold Medal, at the 5th Auburn, Cal., show. Followed this by capturing the PSA Gold Medal at the 4th Oregon Trail exhibition, Forest Grove, Ore. Three in a row in as many months. Rather tremendous, eh?

Seems too, that soulmate JoAnn isn't exactly a sit-back-and-let-George-do-it-all gal, either. JoAnn, in her first efforts last year to crash the international slide shows, picked off a medal, Minneapolis I think it



NEW LEITZ PRADOVIT F REMOTE-CONTROL PROJECTOR

BRINGS OUT THE BEST IN EVERY COLOR SLIDE



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PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

SALE—Nook-Hesum, like new; cost \$31.50, first \$16 gets it. Compator 13.5, 50mm enlarging lens of top quality; cost \$35, first \$18 gets it. Palette & Lens Studio, 1326 47th Ave., N., St. Petersburg 3, Fla. 247

SALE—Contax III with 50mm f:1.5 Sonnar, case and lens shade. G. E. model DW-48 exposure meter. All in excellent condition, \$175. William Armstrong, Box 727, Indio, Calif. 47

ATTENTION PSAERS—In Southern Ohio. Need help to re-organize Tri State Chapter; big programs planned for fall; if you have time to spare contact Paul E. Holub, PSA DR, 559 McAlpin Ave., Cincinnati 20, Ohio. Phone CA 1-3998. 317

SALE—Rolleiflex 3.5G with meter, red and green filters, Rolleinar #1 set cases. Excellent condition. Full price \$150 or will consider screw thread Leica items. Evenings HA 4-3921 or write Ed Carlin, Jr., 1809 E. Tulpehocken, Phila. 38, Pa. 248

SALE—Nikkor 8.5cm f:1.5 coated lens with special Nikkor view finder for same. Leather case and strap. Lens shade included. In excellent condition. Nikkor f:3.5, 13.5cm with leather case and strap. Coated. Excellent condition. Hundreds of pictures and slides from Japan on all subjects, shrines, ceremonial, customs, people. Most are 3 1/4 x 4 1/4 and 4 x 5. Will sell pictures in lots of 6. Stellos M. Stellos, 401 N., Queen St., Durham, N. C. 248

SALE—Lenses: 125mm Kodak Anastigmat f:4.5 in Compur-Rapid, 1-400 sec., \$15. 5 1/2" Taylor-Hobson Cooke Aviar f:4.5 in Compur 1-200 sec., \$25. Compur Rapid shutter 156" diameter, 1-400 sec., \$10. M. Friedman, 812 Jefferson St., N. W., Wash. 11, D. C. 248

SALE—The late Ross A. Burley's extensive collection of stereo and 35mm slides, USA and most countries. Mimeographed list, 10¢. Mrs. Allen F. Horn, 1219 Lancaster Ave., Syracuse 10, N. Y. 248

SALE—Almost new 85mm Leitz f:1.5 Summarex lens in perfect condition. Purchased last fall, used but little. \$300 including leather case and lens hood. F. S. Allmuth, Textile Research Laboratory, Faulkland & Center Rds., Chestnut Run, Wilmington, Del. 248

SALE—Hasselblad 1000 F w/case, 80mm pre set Tessar lens, 150mm pre set Ektar lens, 2 extra 120 roll film backs, Novoflex attachment, \$400. Jack Wetter, 89-10 178 St., Jamaica, N. Y. 248

WANTED—Contax II accessories. Finder mask for 85 & 135mm lens, Albinar finder, waist level or prism finder, Flektoskop, 180mm Zeiss Olympia-Skop, Tele-Tessar, 200mm Zeiss Sonnar or Tele-Tessar. Robert W. Fidell, 2004 4th Ave., S. W., Seattle 66, Wash. 248

SALE—Busch Pressman, 2 1/4 x 3 1/4, f:4.5, 105mm Schneider lens and f:4.7, 135mm Schneider Xenar lens. Also Meyer rangefinder, \$45. Bell & Howell TDC Duo-500 watt projector w/Selectron semi-automatic chamber and 6 trays, \$40. **WANTED**—English language foreign editions of Leica Magazines. E. J. Raymond, 1624 N. Newland Ave., Chicago 35, Ill. 248

SALE—Cine Kodak Special II with 200-ft. film chamber, mint condition, with new 15mm w.a. Cine Ektar and new 25mm f:1.9 Cine Ektar; also 50mm f:3.5 K.A., 63mm f:2.7 K.A. Viewfinders. Special 15x18" compartment case, \$750. E. K. Kapelian, APSA, 29 Riveredge Rd., Red Bank, N. J. 248

SALE OR TRADE—Graflex 35x45 model C with Taylor-Hobson Cooke 2.5 lens, plate & film holders, film magazines and Pacemaker Graphic 4x5 with Schneider 4.7 lens. Interested in Rolleiflex, Nikon or Nikkor lenses. John Titchen, 24 Henry St., Claremont, N. H. 248

WANTED—Old books, annuals and/or pamphlets about photography and allied subjects, and old photographic periodicals, in bound volumes, for my collection. Because I already have over 4,000 items and cannot use duplicates, please state the following when writing. About books, etc.: complete title; name of author; publication date; number of edition if indicated; type of binding; condition. About periodicals: complete title; name of editor if given; volume number if bound; month and year of each issue; condition. Charles Abel, 519 Caxton Bldg., Cleveland 15, Ohio. 248

was, on her own account, and since then has continued to do well.

Indeed the Butt team, together with Mildred Morgan, John Clay, Cliff Healy, Don Bainton and Marvin Scott were top performers of the Niagara Falls Color Forum in last seasons National Club Slide competitions, securing No. 1 placement in Class B.

Two years in a row, the Niagara Forum has topped its NCS competition class. This I believe is a record for any Canadian CC in these contests.

JoAnn Butt, to top things off, took one of the three medals in Class B slide of the year national contests. She was the only Canadian medal winner in any of the five classes. With some 1,383 entries in her class it was not exactly easy picking.

Montreal

Closing issue of "Camerograms" for the past season, shows final standings much as previously forecast. The Caron team, Blossom and Ray, battled for the two top places in pictorial slides. Blossom had a 3 point margin over Ray.

A similar 3 point margin separated the Gnitke's, Lothar and Hanna in nature slide finals. However, Lothar had the edge, 390 to 387 over Hanna. In black and white standings, Miss Yseult Mounsey took the Class A first place honors, 396 points to Gino Maddalena's 388. In Class B, J. Grebzde had a 3 point edge over W. A. Gilmour.

As "Camerograms," S. Aberrations sees it, (quote) another season goes into the record book, it was a good season, the program was interesting and diversified, there were some points that left room for improvement, and no doubt these will be picked up next year. (unquote)

Calgary, Alta.

Toronto's Mary Ferguson picked up one of the silver spoons, significant of top performance in Calgary's Stampede Nature Slide International. Hanna Gnitke, Montreal, Mildred Morgan and Arthur Mindel, Toronto, had H.M.'s in the same division.

In pictorial slides, George Butt, Niagara, Mary Longeway, Toronto's Henry D. L.

Morgan, and Frank Norman—all H.M.'s. PSAers Mona Russell, Medicine Hat, Alta. and Carl McCormack, Edmonton, were among the judges.

In the Vancouver Section Photo Competition of the Alpine Club of Canada, Calgary's Charlie Everest won the Munday Trophy for Alpine Natural History.

Vancouver

Further to this column's comment last month regarding the cancellation of this year's Pacific National Exhibition's black and white and color shows, I have now been privileged to see copies of correspondence between PNE Pres. J. F. Brown and Wally Wood, Canada's ZD on this subject.

Following is excerpt from a letter by J. F. Brown to Wally Wood. (quote) May we reassure you we have no intention of eliminating photographic exhibitions from our Fair. It is our hope, and expectation, that within a matter of a year or so, we will be in a position to finance the construction of a fine building, and the photographic exhibition has been already earmarked for it. (unquote)

It is appropriate to observe that photographers, world wide, have come to regard Vancouver's PNE as the most important single audience show window for the camera craft in all Canada.

In 1957-58, comment in the Vancouver catalogues indicated estimated audiences of the photographic shows touched the 100,000 mark, a figure not even remotely approached in similar annual international photo exhibitions elsewhere across Canada.

As a source of educational inspiration, a measure of the high cultural standard of photographic artistry, Vancouver's PNE has provided in the past an unequalled public service. Let's hope it will be renewed soon.

Sarnia

Photochromatic of Sarnia has an idea, sort of a confusion avoider on slide nights. For next year's contests, only 2 x 2 slides or 2 1/2 x 2 slides trimmed to fit 2 x 2 mounts will be accepted. Please do not submit any 2 1/2 x 2 slides . . . says the Sarnia bulletin.

Editor: J. L. Zakany

V. Carranza 69, Mexico, D.F.

juez en la selección de) Miss Mexico (representando al CFM).

Argentina

Dr. Leo Lencioni, PSA. Assisted by (Asistido por) E. Zamboni, recently exhibited at (recientemente exhibió en la) Peña fotográfica Rosarina, PSA, a slide collection with tape recorded sound of (una colección de transparencias con sonido grabado de) Miami & University of (y Universidad de) Mexico.

Cuba

Club Fotográfico de Cuba, PSA. Will hold next December its 13th B. & W. & 10th Slide Exhibits, closing (Celebrará el próximo diciembre su 13a y 10a Exhibiciones de B. y N. y Color, con cierre el) Nov. 14. Both



this is

HASSELBLAD

500 C Single Lens Reflex

2 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ "

The world-famous Hasselblad 500 C embodies experience and foresight.

Standard lens is Zeiss Planar 2.8/80 mm with built-in Synchro-Compur shutter with EVS scale, speeds B, 1—1/500 sec., automatic and manual diaphragm control, movable depth-of-field indicators.

The same features are also provided on the three top-class accessory Zeiss lenses, Distagon 5.6/60 mm, Sonnar 4/150 mm, Sonnar 5.6/250 mm.

Three interchangeable roll film magazines, 2 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ ", 1 $\frac{5}{8}$ " x 2 $\frac{1}{4}$ " and 2" x 2" for 120 roll film.

The Hasselblad range includes many more worthwhile accessories.

Ask your franchised Hasselblad dealer for demonstration of the Swedish Hasselblad.



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Sections approved last year by (Ambas secciones aprobadas el año pasado por) Color, Pictorial Divisions.

Mexico

Club Fotografico de Mexico, PSA. Was featured in an 11½ page report in (Fué objeto de un reporte en 11½ págs. en) Fotografia Popular, edited in Spanish in (edita da en Español en) Cuba; including 11 photos by members, 4 pictures & descriptions of installations, plus objectives, history & activities (incluyendo 11 fotos por sus socios, 4 fotos y descripción de sus instalaciones, más sus objetivos, historia y actividades).

Manuel Carrillo, PSA. Exhibited 50 prints, in his characteristic human interest style at the Flower Fair of (Exhibió 50 fotos en su característico estilo humano en la Feria de las Flores de) San Angel, México, D. F., last July. (el pasado julio.)

Dr. J. N. Levenson, PSA & wife (y Sra.), the past President of Ex-Presidente del Brooklyn CC, PSA; Commentator in (Comentador en los) American Portfolios; 4 Star B. & W. & 2 Star Color Exhibitor, known in the (4 Estrellas en B. y N. y 2 en Color, conocido en el) metropolitan N. Y. Area, as a critic, judge, lecturer & instructor, last July visited (como crítico, juez, conferencista y profesor, el pasado julio visitaron) Mexico, D. F., and (y el) CFM.

Foto-Club Ingenieros de la Universidad Nacional. Fomenta sus Relaciones Internacionales, enviendo exhibiciones a universidades extranjeras y estimula el intercambio de fotos, formando un criterio más claro sobre México entre los estudiantes de otros países).

two lamps are totally enclosed in reflector housings and the light output of each is directed into the integrating sphere through a series of filters. The filters are controlled by a front-mounted dial and any percentage of the minus colors may be introduced in even grades from zero to 100%. Gradation is smooth and the color is even because of the integrating action of the inner reflecting surface of the sphere.

The Chromega D-4 in which this is used is an autofocus enlarger priced at about \$500 less lens. The new illuminating system will also be available for the Omega D-2 and Automega D-3 to convert these into color printers.

Tiffen has an interesting device in a filter wheel which fits on the projector lens to permit a degree of color correction during projection. A clear segment provides for slides which need no correction and increasing color density is achieved by turning the wheel. Price \$18.95.

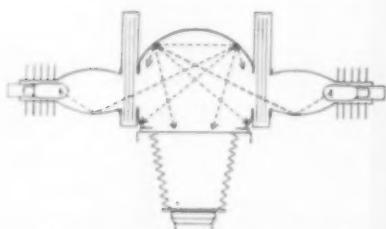
From slides to tape is a natural step and Meston Travels has a tape synchronizer which fits all recorders and can be used with any of the automatic projectors to cause a slide change at a pre-determined point in the tape. Cues can be changed at any time. The synchronizer sells for \$9.95.

Here's a piece of good news. The price of the Super Ikonta IV has been reduced from \$135 to \$79. This 120 camera has a 3.5 Tessar, fully synched Compur shutter and built in p.e. exposure meter.

Polaroid has announced a new one-minute film with ASA index of 3000! Not only is this high speed achieved but the grain is fine and copies can be blown to good size. Several important accessories for the Polaroid cameras were also announced, including a sensitive meter for available light work and a fill-in light for low level use.

Kodak is issuing Plus-X Pan in the 120 and 620 sizes, packaged in units of 25 rolls for professional photographers. Speed is ASA 80 D, 64 T but it can be exposed at twice that rating. Price is \$15 per package.

For sheet film users, Ansco has two new films. Super Hy-Ortho has conventional ASA ratings of 100 D and 50 T but suggested ratings are 250 D and 125 T. The film is suggested for handling scenes of high subject contrast, including portraits of men and babies, weddings, machinery architectural studies and news photos. Sizes from 2½x3½. The other film is Versapan with speeds of 50 D and 40 T. The color sensitivity approximates the human eye, important when fidelity is a factor. It is excellent for color separation work. However, it is in the darkroom that the "versa" part of the name shows up. Three Ansco developers are recommended. For portrait work Normadol with 16 minutes development gives a gamma of .70. By diluting Isodol 1:1 and developing from 5 to 7 minutes, portraits of slightly higher negative contrast (.85-.95) will result. For general use, or for commercial type work and copies 4 to 6 minutes will give a contrast range from .95 to 1.05 and by developing twice as long a gamma of 1.20 can be reached. In Permadol the gamma, again with doubled developing time of 12 minutes, can be forced to 1.30, a contrast suitable for line copies. This factor could be convenient for the amateur who needs an occasional greeting card verse or signature.



So Simmons Bros., of Omega fame, have hooked such a device to an enlarger for three reasons: 1. To remove the heat source from the film area. 2. To permit complete blending of filtered light. 3. To provide maximum diffusion of the exposing light. The sketch shows how this is achieved. The

Ansco is entering the 8mm movie film with Ansco Moviechrome 8, a daylight film rated at ASA 20. It may be used with photofloods at a rating of 10 with an 80B filter over the lens. A 25-ft. roll lists at \$2.85, processing not included.

If you haven't heard about Beseler Slide-O-Film for copying and printing without a darkroom, and have use for this versatile material, you can get a free booklet from Chas. Beseler Co., 219 S. 18th St., East Orange, N. J. Better, you can get a sample kit by enclosing 25 cents with your request, enough material for 6 slides plus a printing frame which fits the slot in your slide projector. For a dollar you can get a larger kit with frames for 35mm and 2½x2½, six sheets of the large size film and 12 of the 35mm plus instructions. You can print slide positive from your negatives or make negatives of your color slides for b&w printing. Developing is done in plain hot water!

Another new gimmick, but really quite old in principle, is a Unibath combined developer-fixer for papers. Paper is developed and fixed in five minutes. Other formulas are available for film developing.

Ilford's Microphen is now available in liquid form in one-quart bottles of developer and replenisher at \$1.25 a quart.

Before we get out of the darkroom, a brief mention of the Durst enlargers. This Italian product is designed to be converted to many uses, not only enlarging but for use as a copy camera, a microscope camera, for amateur or professional use, etc. Several models are available in a wide range of prices.

A new GE photolamp booklet is now in dealers' hands. It contains data on the new all-glass flashbulbs and a chapter on flash with focal plane cameras.

Agfa has announced a new Super Silette LK 35mm camera. The exposure meter is automatically coupled to the Prontor shutter; the view and range finders are combined in a single window and it has a 45mm f:2.8 Apotar lens. Price is \$89.95. The name of the Agfa Colorflex cameras has been changed to Agfaflex. Introduced at Photo Kina, they are now available here.

The Geist Slide-Sorter holds up to 40 slides at a time on its diffusing top. This facilitates slide selection and arrangement for lecture use. It can also be used for retouching slides or negatives, tracing, etc. The lighting unit is integral.

Sensitive enough to indicate exposures in light requiring up to five minutes exposure, the Gossen Sixtomat-X2 has been announced by Kling Photo Corp., importers. Exposures for lens openings from f:1.4 to f:2.2 are indicated in standard shutter speeds, the new ASA even-progression speeds and in the EV scale from 0.5 to 19.5. Motion picture camera speeds to 64 frames per second are easily obtained. ASA indexes from 8 to 1600 can be preset. Price, with chrome neck chain is \$19.95.

The rapid spread of interest in color printing with Ektacolor Print Paper and Film has resulted in a rush to market of many new devices and accessories. Perhaps the majority of these are for the finisher but many of them would lighten the task of making good prints for the amateur. We seldom need temperature-controlled sinks, but a mixing water valve or water filter could be helpful.

HOW WOULD YOU HAVE LIGHTED THIS PICTURE?



PHOTOGRAPHER J. M. HESLOP CAPTURES DRAMATIC NEWS SHOT WITH G-E No. 22 FLASHBULBS

"It was during a heavy snowstorm," relates Chief Photographer J. M. Heslop of the Salt Lake City DESERET NEWS. "On landing, a plane had skidded and crashed into an automobile as it traveled along the highway near the Salt Lake City airport. My problem was how to get the whole picture in the heavy snow and darkness.

"I decided to use the double focus technique and walk-around flash. With my Speed Graphic 4 x 5 on a tripod, I focused first on the car. Two exposures were made at open flash

f/11, using a single G-E No. 22 bulb each time (see diagram). Then I refocused on the plane, making six open flash exposures at f/11, again with a single G-E No. 22 each time. Thanks to these reliable bulbs, I had the extra coverage I needed."

HAVE YOU SOLVED a difficult or unusual lighting situation with General Electric Flashbulbs? Send your picture with a detailed description to: Photo Lamp Dept., General Electric Co., Nela Park, Cleveland 12, Ohio. General Electric will pay you \$50, if your story is accepted, for the privilege of telling it in their advertising in the professional photographers' magazines.



GENERAL ELECTRIC

PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

27. **Let's Change the Subject**, by Dr. C. F. Cochran, APSA. This lecture will be very interesting to both monochrome and color shooters. Doc shows us some of the many ways monochrome prints or color slides may be manipulated (changed). You will see how better pictures were made through the many examples used. 65 slides with a sparkling 50 minutes taped commentary.

20. **Photography is an Art**, by Angel DeMoya, Hon. PSA, FPSA. This famous Cuban pictorialist shows samples of his own work to prove his point. The lecture is liberally sprinkled with samples of prints made by the control processes—paper negative; bromoil; medibrome; and double printing. 64 monochrome slides with a 45 minute tape.

13. **Birds in Color**, by Warren H. Savary, FPSA. You do not have to be a nature photographer to enjoy this lecture. You will be led through the lives of America's Birds through the means of 58 slides and a 55 minute commentary by Warren. Be sure to bring your wife and children to this showing.

6. **Comments on 100 Prints from the P.S.A. Permanent Print Collection**, by J. Elwood Armstrong, FPSA. You will find monochrome prints of interest to you whatever your main interest in print-making is. The examples of the work of the "Great," "Near Great" and "Immortals" of photography should prove a personal challenge to you to emulate. 100 monochrome slides with a 60 minute tape.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Mrs. Irma Bolt
Director of Distribution
Woodhull, Ill.

Recorded Lectures

Editor: Charles L. Martin
Route 3, Box 779
Excelsior, Minn.

Color shooters will be given a real treat when they view the Recorded Lectures Program's latest release "Transparency Overlays" by Dr. Louise Agnew, APSA, of Chicago, Illinois. Listed, for easy reference as Lecture Number 30, it runs about 40 minutes and presents 73 most unusual color slides.

The reader can quickly determine that this is a fast moving lecture. And, one which will hold the audience's attention!

Although there is a slight application to monochrome shooting, this is primarily a color lecture designed to set the color shooters a thinking.

Our lecturer needs little introduction to the color enthusiasts of this Society. For she has won fame, not only because of her most unusual slides, but for the many lectures she has presented all over the United States and in many Spanish-speaking countries.

For the uninitiated we might explain that "Overlays" are screens which are placed on the transparency, making a "Dagwood Sandwich", and changing the mood of the original shot.

We were fascinated by Dr. Agnew's wealth of material which she uses for her sandwiches. And, the ideas she presents are enough to start you rummaging through your "Junk Box" around the house hunting up old colored film, sheets of cellophane, stealing your wife's nylon hose, or even in some cases you will probably want to go out and start shooting transparencies of weird patterns you might find in gravel piles or seashore waves.

The ways of making these screens are, as we have indicated, innumerable. As our lecturer explains: "They can be used to emphasize or subdue a subject, to glamorize or censor, to distract or to clarify." The lecture is not only interesting because of the great quantity of screens which are shown; but, also because the author presents many of her outstanding and excellent salon color slides. You may be inclined to view some of the "modern art" effects with a certain amount of scepticism. But, you will have to agree that Dr. Agnew sets you to thinking. Her color slides run the complete list from portraits, still life, pattern shots, on through scenic views.

We cannot over-emphasize the fact that this is a show which all color groups should see. The results of this stimulating lecture should be seen at your next

club competition night. For, this is a type of photography that depends almost entirely on creativeness and imagination rather than on specialized types of equipment.

If your club is already a user of the services of the Recorded Lectures Program, have your Program Chairman contact your Area RLP Distributor for a showing of this newest RLP release. If your club has never enjoyed the advantages of this PSA Service Committee write to: Mrs. Irma Bolt, Woodhull, Illinois. You will be sent, promptly, a complete RLP Catalog of lectures available and instructions on how to obtain and use them.

Reviewed by Wm. G. McClanahan,
APSA.

National Lecture program

Dr. K. L. Kothary, FPSA, FRPS

President, Indian Federation of
Photography

Tremendous interest shown in National Lecture Tour! Dr. Kothary has been widely acclaimed for his work in interpreting the culture of India through photography. Through this international photographic friendship, we feel PSA is playing a major part in President Eisenhower's People to People program.

Dr. Kothary's schedule follows:
Sept. 24—Business Camera Clubs Assn.

—N. Y. C.

25—Newburgh Camera Club, N. Y.
27-28-29—New Jersey Professional
Photographers Convention
Featured speaker.

30—Delaware Camera Club, Wil-
mington, Del.

Oct. 1—Point Breeze Camera Club,
Baltimore, Md.

5—Richmond Camera Club, Va.
6—Bluefield Camera Club, W. Va.
7-10—PSA National Convention,
Louisville, Ky. Featured
speaker.

12—Indianapolis Camera Club,
Ind.

15—University Camera Club, Iowa
City, Iowa

16—Cedar Rapids Y Camera Club,
Iowa

20—Twin Cities Council, Minne-
apolis-St. Paul, Minn.

21—Duluth Camera Club, Minn.

22—Fargo Camera Club, No. Dak.
24-25—No. Central Camera Club
Council Convention Featured
speaker, Owatonna, Minn.

27—Photo Pictorialists of Milwau-
kee, Wisc.

(Continued on next page)

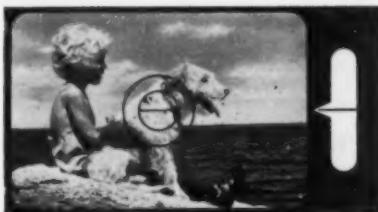
Contaflex

SUPER
35mm GEM

See this
new advanced
single-lens reflex



Made in West Germany



Sharp focus assured by combined rangefinder and focusing screen (seen in center of view). Exposure needle seen at right permits quick check on exposure.

See the new Contaflex SUPER
also Contaflex RAPID without light meter.
At leading dealers. Write for booklet.
CARL ZEISS, INC., 485 Fifth Ave., New York 17

Zeiss Ikon leadership is again evident in this new model. The Contaflex SUPER offers you a combination of speed, ease and certainty never before attainable.

- Light meter is interlocked with lens diaphragm, making exposure setting virtually automatic.
- Finder gives big, natural view of subject, free from parallax, sharp to the very corners.
- Accurate focusing quickly accomplished by combined rangefinder and focusing screen, visible in finder.
- A glance to right of view-finder shows exposure needle for last second check on your setting. *Needle does not obstruct view.*

Rapid film wind lever permits fast sequence shooting. Famed Zeiss Tessar f/2.8 50mm lens accommodates Pro-Tessar tele and wide-angle component lenses. Dependable Synchro Compur MXV shutter has speeds to 1/500 sec.

TAKES STANDARD CONTAFLEX ACCESSORIES



29-Chicago Area Camera Clubs Assn., Ill.
 30-Battle Creek Camera Club, Mich.
 Nov. 2-Toronto Camera Club, Ont., Canada
 3-Toronto Guild for Color Photography
 4-Ottawa Camera Club, Canada
 5-Montreal Camera Club, Canada
 7-Co m m u n i t y Camera Club, Waterville, Maine
 9-Boston Camera Club, Mass.
 10-Nutmeggers Camera Club, Hartford, Conn.
 12-Fairfield Camera Club Council, Stamford, Conn.
 13-Miniature Camera Club, Philadelphia, Pa.
 15-New Jersey Federation of Camera Clubs Convention Featured speaker Newark, N. J.
 16-Allentown Y Camera Club, Allentown, Pa.
 17-Berks Camera Club, Reading, Pa.
 18-Lancaster Camera Club, Pa.
 20-Altoona Camera Club, Pa.
 21-Academy of Arts and Sciences, Pittsburgh, Pa.
 23-Photo Guild of Detroit, Mich.
 27-Erie Color Slide Club, Erie, Pa.

30-Richland Camera Club, Mansfield, Ohio
 Dec. 1-Columbus Camera Club, Ohio
 2-Cincinnati Camera Club, Ohio
 3-Charleston Camera Club, W. Va.
 4-Tennessee Eastman Camera Club, Kingsport, Tenn.
 7-Birmingham Camera Club, Ala.
 8-Jackson, Miss.
 10-Wichita Falls, Tex.
 11-Oklahoma Camera Club, Oklahoma City, Okla.
 14-Tulsa Camera Club, Okla.
 15-Wichita, Kans.
 17-Lincoln Camera Club, Lincoln, Nebr.
 Schedule for the Southwest, California and the Northwest, including Canada, will appear in the next issue.

Correction

An error of date was made in the Louis itinerary in the last issue. He will be at the organizing meeting of the Pittsburgh Chapter on Saturday, Sept. 19 instead of the 21st as stated.

Clubs desiring bookings of NLP speakers should write Drake DeLanoy, NLP Chairman, 50 Valley Road, Montclair, N. J. He is listed each month under "Clubs" on page 56.



Will this be your first PSA Convention?

If so, let me tell you a few things that may help you get more out of it. If not, skip the next few paragraphs.

PSA Conventions are different and we say that only because it is so! There are no delegates elected or appointed to sit in stuffy halls and listen to ponderous speeches. There are no tiring business sessions, no committee appointed to miss the fun and draft resolutions, examine credentials and all that stuff and nonsense. Neither is there a huge trade show to wear your feet up to the knees, we leave that to the pros and the dealers. So what is there?

PSA is pictures

There are hundreds of folks like you, all interested in *making pictures*, seeing pictures, talking pictures. There are a couple of field trips where you will get a chance to make some yourself, so bring cameras along. There are three

PHOTOENGRAVING PROCESS ENGINEERS

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Invites you to contribute your creative talents to these vigorously expanding programs

ELECTROPLATING & ELECTROETCHING ENGINEER

Design and preparation of metal masks and grids with tolerances of less than 1 mil. These techniques are currently being applied to new semiconductor devices and electronic components. Position requires experience in precision electroetching of grids, reticles, masks, etc., as well as in electrodeposition of metals.



PHOTOGRAPHIC PROCESS ENGINEER

Development of new semiconductor devices and electronic components. Techniques applied in current programs include the use of high resolution optics and photographic films for the design and preparation of photographic masks (of less than 1 mil). Requires experience in precision photography of microminiature patterns, reticles, printed circuits and gratings.

Advanced personnel policies include company paid profit-sharing (last year 15% of base salary). At TI, you will work in a climate favorable to original effort using the most modern research, development and production facilities in the electronics industry. Our new Semiconductor-Components Division plant is located only 11 freeway miles from downtown Dallas, near fine residential areas, schools and places of worship.

Inquiries are invited from qualified individuals. Please send resume to Mr. Charles Phipps. In replying kindly designate Dept. 2742.

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INCORPORATED
P. O. BOX 312, DALLAS, TEXAS

full days of programs, two partial days, and you'll find more programs listed than you will have time to see.

So you can learn something about your photography, you can see fine examples of fine photography in the annual salon, some of it hanging as prints, some projected as slides and movies. And in the dens you'll find impromptu showings at all hours.

Dens

What are these dens? They are an important feature of every one of our Conventions. You belong to at least one Division of PSA. That Division has a Den, a room set aside for meeting other members and getting acquainted with those who have the same interests as you. There is always a host or hostess on duty if you feel that introductions are needed, which they aren't. There may be print or gadget exhibits. But the main things you'll find there are people. It's a place for making friends from all over and all you need is your registration badge to get in. Your badge also serves as an introduction. The names are large enough that you can identify those names you've wanted to meet, so just start talking. He'll sneak a look at your badge too, or you can be bold and state your name right off. Next thing you know you'll be one of a group and you've made several more friends. And friends is not too strong a word, PSAers are like that.

You are needed—

What should you bring to the Convention? Yourself. You are needed as audience for the excellent speakers, to wield your camera on the field trips, to expose yourself to the fun of being a member, to learning more about our hobby. And you can bring as many as you want. They need not be PSA members but they must be registered so they can get the badge which admits them to the programs and dens.

While it is nice to register in advance, if a change in plans makes it possible for you to attend the Convention and mail registration would be tight, you can register on arrival.

Special Awards

Chairmen or donors of special awards are requested to notify the Editorial Office a week before the Convention so they may be included in the November issue. If not known until Convention week, give the Editor the information at the Convention or the notice will not appear until the December issue. Give name of award, recipient and if for a print or slide, the title. If this information is classed as "confidential" remember the Editor already has the honors list and no award is more confidential than that!

studio...location...darkroom...

new

Linhof
COLOR 4x5
MONORAIL VIEW CAMERA



does everything!

in the studio...

*for industrial,
commercial—portrait
photographers too!*

on location...

*light, compact,
versatile.*

in the darkroom...

converts to an enlarger.



only
\$219.50
less lens

The 4x5 Linhof-Color camera has captured the imagination of critical photographers the world over. Commercial and industrial studios; fashion, scientific, architectural photographers; photo schools; hospitals, smaller studios; advanced amateurs — ALL welcome the versatility of this rugged, economical new Linhof precision camera. Use it for copying, photomicrography, macro photography—even enlarging, with equal ease and efficiency.

The Linhof-Color is smart looking! Made of special metal alloys, finished in light grey color, with satin chrome monorail. Weighs only 4½ lbs. See your Linhof Dealer—he will be pleased to demonstrate the 4x5 Linhof-Color camera to you; or write for FREE folder.

For complete 128-page Linhof Book "76 Years Service to Photography" send just 50 cents.



■ 17" (triple) bellows extension. Accepts any lens from 53mm extreme wide angle to 360mm telephoto. Lightweight, rigid optical bench construction.



■ Camera can be used with extreme wide angle lenses. Precise rack and pinion focusing...critical with the longest and heaviest lenses.



■ Famous Linhof Universal Revolving Back with Kodak Ektalite field lens...accepts any standard 4x5 cut or roll film holder. Full range of camera front and back movements for correction of perspective and distortion.



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(Top row) **William A. Bacon, APSA**—The Care and Feeding of the Photographic Model • **Albert Bahcall**—How to Light for Large and Small Sets, Portraits and Close-Ups. • **Dr. Willis M. Bayse**—Marine Photography Along Pacific Shores • **Ruth Bauer**—Tops in Stereo • **Olive Benzel**—Experiments in Color Expressionism • **Rev. Herman Bielenberg, FPSA**—Narrator: Around the World With PSA.

(2nd row) **Aubrey Bodine, FPSA**—Three Decades of Salon Exhibiting • **LeVerne Bovair, FPSA**—Out of This World • **Earle Brown, FPSA**—Putting Quality Into Your Prints; Stump the Experts Panel • **Norman Brown, APSA**—Contrast Control for Pictorial Photographers • **Anthony Bruculere**—Stereo Slide Clinic • **Les Buckland**—All About the Color Negative System; Stump the Experts Panel.

(3rd row) **Lin Caulfield**—Cashing in on Photo-Journalism • **Margaret Connely, APSA**—Various Forms of Film Continuity and How to Achieve Them • **Ira Current, FPSA**—Stump the Experts Panel • **George Cushman, APSA**—How to Plan and Write Scenarios • **Drake DeLenoy, APSA**—Salon Success With Color Prints—The Lazy Way; Stump the Experts Panel • **James Dobyns, FPSA**—Let's Make a Movie; Stump the Experts Panel.

(4th row) **John W. Doscher, FPSA**—A Short Course to Color • **Jean Edgecumbe**—Narrator: Highlights of the Philadelphia Convention; A Creative Challenge—Photo Essays • **Jean Elwell, FPSA**—Sailing the Salon Seas with Imagination • **John Englert, APSA**—Cameras on Nature • **Helen Erskine**—Photographing Glass and Other Objects in 3-D With a Single-Lens Camera • **Ted Farrington, APSA**—Stump the Experts Panel.

(5th row) **John Fish, FPSA**—Moderator: Stump the Experts Panel • **Dan Fulmer, APSA**—Gadgets • **Peter Gibbons**—The Amateur and the Art Film • **H. Lou Gibson, FPSA**—The Shenanigan Process • **Henry W. Greenhood, APSA**—Moderator: Nature Slides on Trial • **Edgar A. Hahn**—Stump the Experts Panel.



(Top row) Charles Harris—Nature and the Hand of Man • Velma Harris—Nature and the Hand of Man • Vincent Hunter, APSA—An Approach to Better Travel Filming • Dr. James Jay—The Art of Pure Seeing • John P. Jensen—Stereo Slide Clinic • Pearl Johnson—Moderator: Stereo Slide Clinic.

(2nd row) John R. Kane—Stump the Experts Panel • Jack L. Kenner, APSA—A Creative Challenge—Photo Essays • Ludwig Kramer, APSA—Nature Slides on Trial • Robert L. Leatherman, APSA—Denizens of the Desert • Dr. C. Wells McCann—Syncro-Sound Advice • Thomas V. Miller—Photography—From Ideas to Pictures.

(3rd row) Henry Miner, Jr., APSA—A Creative Challenge—Photo Essays • June Nelson, APSA—Patterns • Louis J. Parker, APSA—What About Exposure Indexes • Clifford Pugh, APSA—People as I See Them—Portraiture in Color • Alfred Renfro, APSA—Nature Slides on Trial • George W. Robinson—Nature Slides on Trial.

(4th row) Seton Rochwite—Stereo Slide Clinic • Charles Rosher—Sunrise • Charles J. Ross—Various Forms of Film Continuity and How to Achieve Them; Review of Motion Picture Division's Ten Best Films • Jack W. Ruddell—Various Forms of Film Continuity and How to Achieve Them; Time Lapse Techniques • Mattie Sanford—Stereo Slide Clinic • Allen Stimson, APSA—Color Control and Color Temperature.

(5th row) Dr. John Super, APSA—Pictorialism Simplified • A. Blair Thaw—A Creative Challenge—Photo Essays. • Sandra Thaw, APSA—A Creative Challenge—Photo Essays • John Walsh—Natures' Specializations • Lillian Walsh—Natures' Specializations • Jose L. Zekany—Stereo Slide Clinic.

Convention Highlights

By John Fish, FPSA

Conventions Publicity Director



Budding Rosa Bonheurs will have a chance to practice on the Thursday field trip

This year's convention program is star-studded with personalities from the far reaches of the USA, Canada, and credit for traveling the farthest goes to Dr. K. L. Kothary, FPSA, of Palampur, India. Under the sponsorship of the Pictorial Division, Dr. Kothary will combine "Diamond's from Dust" and "India—A Portrait in Color" for a Thursday evening feature of interest to all.

After the convention, Dr. Kothary will begin a lecture tour under the direction of PSA's National Lecture Program and return to his own country from the West Coast of the United States in late December.

Known in his own country as the founder and promotor of numerous photographic clubs, as well as for his work in monochrome and color photography, Dr. Kothary is a Fellow of both PSA and the Royal Photographic Society of Great Britain, as well as the recipient of numerous other honors from photographic groups around the world.

A radiologist by profession, his proficiency ranges from the highly technical to the distinctively artistic. For five years he was the top Indian exhibitor,

having had more than 500 acceptances in international competitions, and his one-man show of 101 prints has been exhibited throughout India. His work in interpreting the culture of India through pictures has been widely acclaimed.

Waterways Wildlife is scheduled for presentation by Karl H. Maslowski of Cincinnati, Ohio, on Wednesday evening. A 16mm color film, it represents a pictorial record of a midwestern water shed, and emphasizes the complete dependence on water by man and wildlife. Karl Maslowski points out that a woodchuck browsing on a hilltop meadow, the bass spawning in the limestone creek, and the factory worker turning out the steel, glass, and cloth from which our economy is fashioned, all depend equally for their lives on ever-present supplies of uncontaminated water.

The film dramatically portrays the beauty of unspoiled waterways and their wildlife communities in contrast to those that have been devastated by man to the point of near uselessness to himself or other forms of life.

Because the destiny of wildlife is so

entwined with water, all forms are included in this film—those that live in forests, in meadows, in marshes, and in streams. Thus the cast of characters star such diverse creatures as muskrats, white-tailed deer, Canada geese, rock bass, bittern, mink, 17-year cicadas, cottontails, and crayfish.

Karl Maslowski has produced wildlife and conservation films for almost twenty-five years. He is appearing at the convention under the sponsorship of the Nature Division. His clients have included MGM, Walt Disney, Standard Oil Company, Ohio Division of Wildlife, and Pennsylvania Game Commission.

His column, "Naturalist Afield," has been a regular Sunday feature of the Cincinnati Inquirer for twenty-two years, and his illustrated articles on wildlife have appeared in publications all over the world. The National Audubon Society has used him as one of their Screen Tour speakers for a decade.

Some of the highlights of the film include a thunder and lightning storm; time-lapse studies of various plants stimulated into growth by the rain; a mother cottontail feeding on this vegetation and nursing her young (these scenes are unique—the first color motion pictures ever made of a cottontail caring for her young); home life of a family of bitterns and red foxes; startlingly beautiful pictures of deer silhouetted on a ridge top against a sunset and a rising full moon; underwater shots of swimming muskrats and mink, and a devastating flood.

The film, personally filmed and narrated by Karl Maslowski, has a complete musical background and partial sound effects track, on which are recorded the voices of such waterways dwellers as tree frogs, wood ducks, and geese.

Out Of This World, by LaVerne L. Bovair, FPSA, of Detroit, Michigan, will be featured Thursday evening. LaVerne Bovair is a member of the famous Big, Blue and Glossy Club—the Detroit Photo Guild. He has long been active in monochrome and color, winning awards with many of his creative table-top photographs. His entertaining program, sponsored by the Color Division, will show how to make effective table tops—limited only by one's imagination.

Miss Margaret Harker, FRPS, the first lady president of the Royal Photographic Society, is expected to attend the con-



Dr. K. L. Kothary, FPSA
"Diamonds From Dust"

Don Nibbelink, FPSA
"Around the World in 80 Minutes"



Bacon's Wednesday program will move into the spot it vacates.

There are several title changes: Norman Brown's title should be "Contrast Control for Pictorial Photographers." Tom Miller's "Sunday Features" becomes "Photography—from ideas to pictures." Helen Erskine's glass photography should have said "by 3-D with a single-lens camera."

Jean Elwell's title is now "Sailing the Seven Seas with Imagination" and it moves to Saturday. Drake Delanoy and Kit insist they are lazy and lengthen their title with "Salon Success with Color Prints, the lazy way." Jack Kenner's Photo Essay Workshop becomes "A Creative Challenge" and will be presented as a panel with the Thaws, Ernst Wildi, Jean Edgecumbe, Henry Miner and Fred Shaw. There are other minor changes but these are the important ones and you'll find them correctly listed in the printed program you'll receive on arrival.

Checking in

Which reminds us, you first timers, when you do get in, as soon as you have claimed your room reservation, locate the "Registration" area from the Hotel Kentucky bulletin board and visit it to see if the registration desk is open. It officially opens Tuesday at 8 A.M. but if everyone waits until then to get their field trip tickets there will be a jam! An advance crew may be there Monday evening for those who come early for the trip. Pick up your badge and start wearing it. If you haven't registered in advance you can do it when you arrive. Just remember, you'll need your badge to get in to the programs.

Also in the registration area you'll find several tables where you can get information, purchase PSA jewelry, join PSA and meet the Journal Editor if you have problems to discuss with him. I'll be see'in you.

vention as a guest. Her background is interesting and varied. She was educated at Howell's Ladies College, in Denbigh, and achieved an outstanding school record, not only in the academic field but also in art and in sport. Her special abilities were in gymnastics and swimming. However, she set her mind on photography and this she chose despite the gloomy forebodings of those in authority.

So it came about that an interview was arranged with the Head of the Photographic Department of the Regent Street Polytechnic, and Miss Harker was duly launched on a career which was to lead to what must surely rank as one of the highest honors in photography.

As her training progressed, it became apparent that Miss Harker had a very definite leaning toward architectural photography, an aspect with which she has since become so identified it is not always appreciated that she has had a sound art training and is also a competent judge of pictorial work. Nevertheless, it is in this field of architectural photography that she is best known, and her studies of magnificent cathedrals and gracious domestic buildings are continually sought after throughout this country.

She is in great demand as a lecturer and judge, and is one of the foremost contributors to exhibitions in England. She has also made positive contributions to photographic knowledge through books and articles.

THIS IS YOUR CONVENTION and it has been organized for your benefit to provide the very best in programs and field trips to make your attendance a worth-while venture. As with every PSA convention, there are many plus factors which do not appear in the program. Everyone who attends enjoys the fellowship of associating with other phot-

ographers, and it is a period when everyone has fun and lasting new friendships are made.

Because you receive the PSA JOURNAL, you are a member of PSA and possess an express interest in photography. You've surely noted the dates of October 5 through 10th on your calendar—but, have you ever considered the outstanding opportunity that a national PSA convention offers your many photographic friends who have not yet decided to join PSA?

To some it comes as a revelation that PSA membership is not a requirement of convention registration, and it would be a wonderful idea if those of you who are planning to come to Louisville would bring along a few of your photographic friends. And, on the way home, you may just possibly be able to sign up a new member!

Special events

If you'll study the advance program in the last issue you will note several special events. First, because you'll need tickets for them, are the several Division eat-togethers. These include two breakfasts, two lunches and two dinners. Then the RLP folks and some others often have an informal supper. And the Texans may decide to throw a meal and a notice will go on the bulletin board. (They should entertain the Alaskans and surrender peacefully!) So it goes.

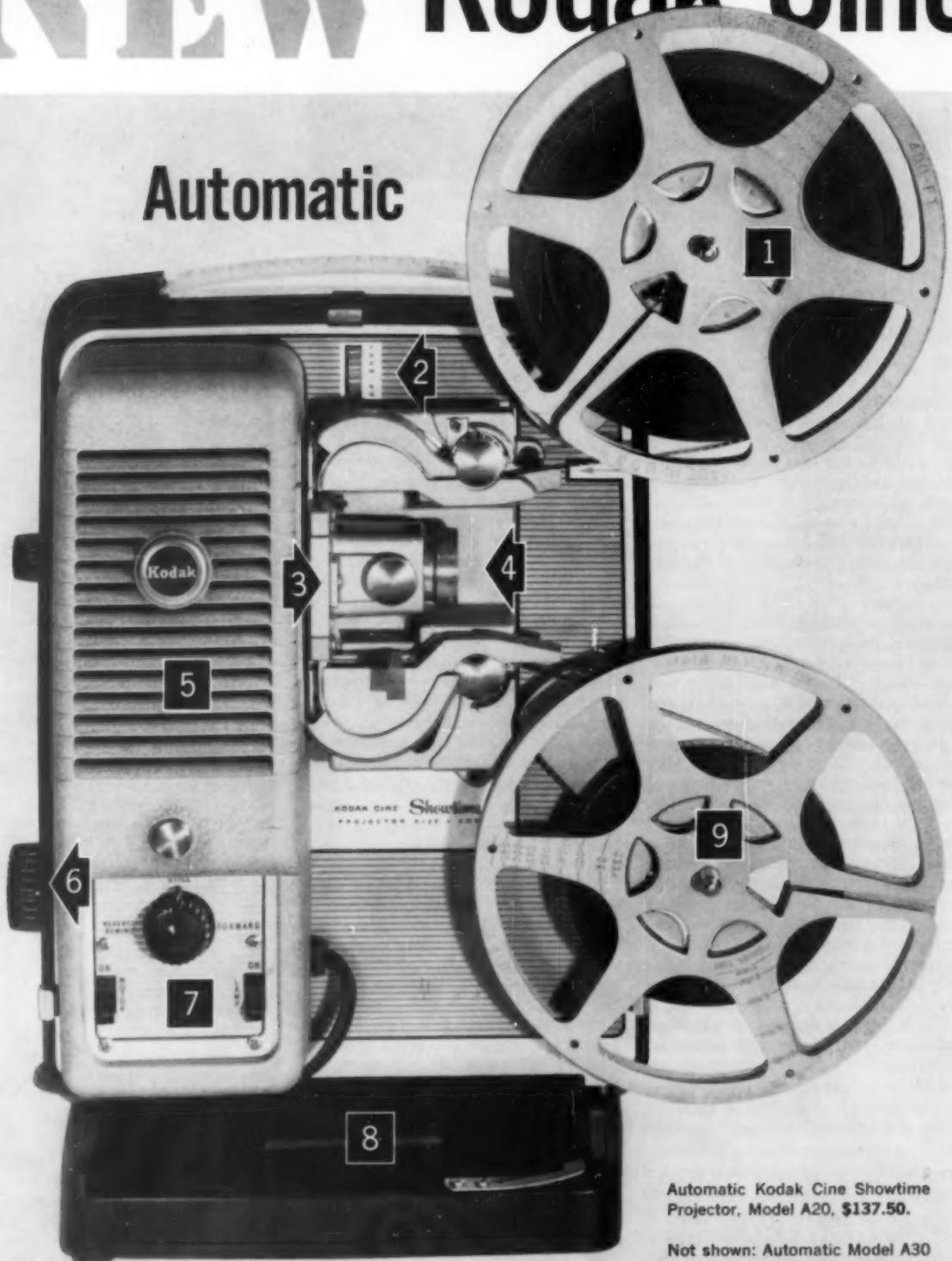
Program changes

The advance program printed in the August Journal has been changed somewhat. Only one program has been dropped, Willard Carr's "Fresson Process". It has been replaced by Lou Gibson's "Shenanigan Process" which will be given on Friday.

The Portfolio Conference will follow the PD breakfast on Saturday. Bill

NEW Kodak Cine

Automatic



Automatic Kodak Cine Showtime Projector, Model A20, \$137.50.

Not shown: Automatic Model A30 with dry splicer, variable-speed control, AC-DC operation, \$167.50.

Showtime Projector

1. 400-foot reel capacity lets you program half-hour shows. Reel arms fold for compact storage, fast setup.

2. Convenient framing dial.

3. Durable pulldown claw assures absolutely rock-steady pictures, provides a flicker-free, smooth performance.

4. Fast $\frac{3}{4}$ -inch Lumenized f/1.6 lens with conveniently located focusing knob gives you razor-sharp screen image.

5. New 500-watt projection lamp has a built-in, non-axial, condenser-type reflector that directs maximum light through aperture for exceptional screen brilliance.



6. Elevation knob centers image on screen vertically.

7. Operating controls for forward and reverse projection, power rewind, and "stills" are conveniently grouped on illuminated panel.

8. Storage compartment holds 400-foot reel and power cord.

9. Reel with special core automatically takes up film.

Quiet motor with powerful cooling system; permanent factory lubrication; built-in case construction with snap-on cover.

Look how this fully automatic 8mm projector threads itself right onto the take-up reel



Sprocket feed automatically takes film from fingers . . .



passes it through gate and loop guides and then . . .



feeds it onto the take-up reel, starts show automatically.

Only the new Kodak Cine Showtime Projector handles the job of starting your show so automatically—so completely.

All you have to do is join your audience in watching your 8mm movies at their very best.

Bigger, brighter screen image

You'll like the way the Showtime increases the impact of your movies by giving them dramatic *size*. At a distance of only twenty feet you can project a screen image *five* feet wide.

But size is only part of the picture. The new Showtime projects an image that's crisp and sharp.

And it's an image with exciting brilliance. A new high-lumen projection lamp, teamed with a specially designed shutter and pull-down, floods the screen with light.

Professional performance

Here is the 8mm projector that gives your movies the smooth, professional performance they deserve—from start to finish.

If you take your movies seriously, ask your photo dealer to screen one of your favorite reels with the new automatic Showtime. See the wonderful difference it makes in the way *your* movies look.

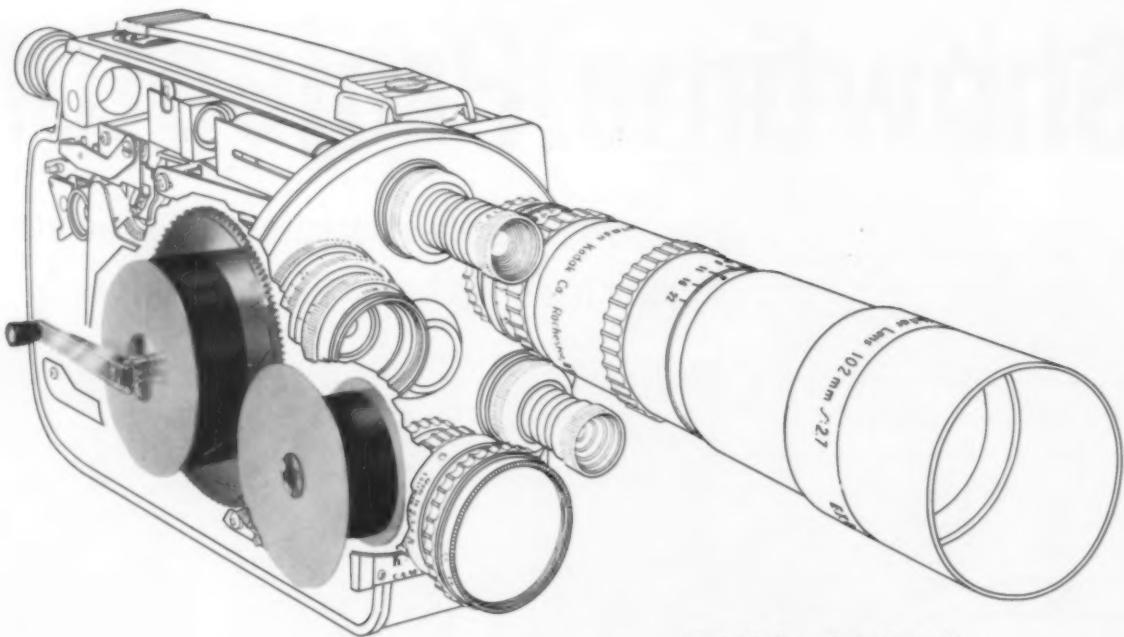
KODAK CINE—the finest name in movies

Prices are list, include Federal Tax, and are subject to change without notice.

EASTMAN KODAK COMPANY

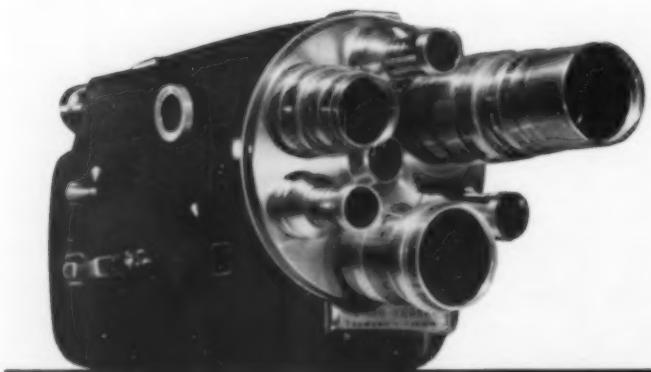
Rochester 4, N. Y.

Kodak



40-FOOT RUN ON ONE WINDING WITH THE

CINE-KODAK
K-100 CAMERA



16mm Cine-Kodak K-100 Turret Camera with 15mm wide-angle, 25mm standard, and 50mm telephoto Ektar Lenses and matching viewfinder lenses.

Let your photo dealer show you these K-100 Camera features:

- Full speed range – from 16 to 64 frames per second
- Choice of 7 Kodak Cine Ektar Lenses, from 15mm to 152mm
- Matched telescopic viewfinders for all lenses
- Location for electric drive shaft
- Provision for hand crank for fades and dissolves
- Easy-loading, fully accessible film gate

Cine-Kodak K-100 Turret Camera lists for \$337 with 25mm f/1.9 Ektar Lens. Single-lens model lists for \$299. For other Kodak 16mm equipment, ask about the Cine-Kodak Royal Magazine Camera and Kodak Pageant Sound Projectors.

Here's a 16mm camera that gives you 40 feet of opportunity to do the unusual—to let your ideas flow—to film long scenes without interruption.

The heart of its drive is a prestressed spring which uncoils powerfully from one drum and coils onto another. Conventional springs, working only on a single axis, tend to lose power toward the end of the run.

The Cine-Kodak K-100 Turret Camera has the *two-drum* design. It is a big improvement over conventional single-drum springs because it contributes to a *steady rate of speed* throughout the 40-foot film run. And the K-100 Camera has a dial that continuously shows how many more feet of film can be run before rewinding.

Prices are list and are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.



Kodak
TRADE MARK



I Give Thanks To The Gulls

By T. S. Lal

Sea Gulls led me to Nature Photography.

It happened this way.

I was staying in a very small town by the sea. After a few days I noticed that gulls were being fed each evening by an orthodox caste of my country whose relatives were sailors. These people worshipped the mighty sea, and prayed for the safe return of their loved ones. A part of the formalities was the regular feeding of gulls by throwing them "sweets."

"Sweets" are a food that may be bought in the bazaars of South India. It consists of the flour of food grains squeezed through a sieve into edible oil, rolled into balls and fried. Afterwards these little balls are dipped into sugar, and hence the name. Actually it was a cherished delicacy that was being fed the gulls, and the blessing to the seamen as a result would be the greater.

In those days my sole camera was a used Rollei, with a top shutter speed of 1/300th second. The

great flock of shrieking gulls interested me, and I felt an urge to make a picture of these graceful birds in flight. It was my first introduction to the challenge of nature photography, although at the time I never realized it.

Each nature subject presents its own special problems. My first gull pictures were no exception.

In the first place I dared not shoot the scene of these orthodox people—most of them women—feeding the gulls, for they would resent the presence of a photographer, and my position would be untenable. I also realized that I must be close to the soaring gulls in order to fill up my negatives with a single bird or two. In turn this presented the third problem of shallow depth of field, and of swift motion at close range.

The first problem was easily solved of course by commencing my own feeding program a short distance down the beach. I enlisted the aid of a friend,



Aerodynamic braking!

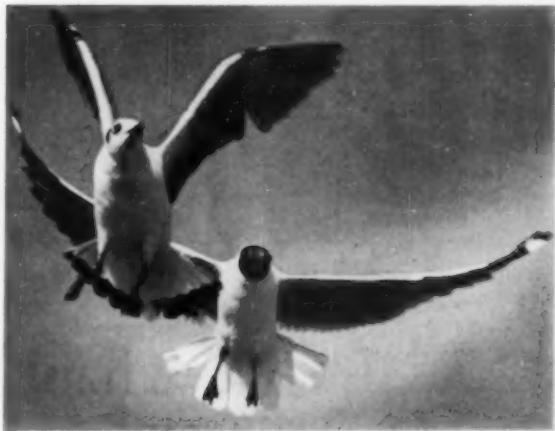
and eventually attracted our own flock of gulls with scraps of food, and even "sweets" the latter in deference to my neighbors with the seafaring relatives.

My first results soon showed me that to get good pictures of individual gulls, or of pairs, that I had to be within a ten foot range and even less. Accurate focusing on gulls in flight I never did fully solve, although I tried to prefocus to about the spot my friend would toss the food into the air. I took a cue from nature in the scattering of many seed: one is sure to germinate in a favorable location. Likewise out of many negatives a few would be good. Most all showed fuzziness at the wing-tips, but this nicely denoted flight.

My greatest and most perplexing problem was to eliminate out-of-focus gulls in both foreground and background due to the great quantity that moved in for the free lunch.

Finally I enlisted the help of still another friend. While one threw food in considerable quantity a little distance away, the other remained with me, and would throw an occasional scrap in the air within pre-focused camera range. Quite often a gull or two on the fringe of the flock would notice this second offering and swoop in for the catch. I would be able to shoot this action from a low angle and against a clear sky. I was elated to find that I had found a way to make many good negatives.

In all the shots I used a lensshade, and a yellow filter. The reflex finder on the camera made it easy to follow the action of the gulls as they came in, and to trip the shutter at the exact moment, although I



Standing on air.



learned that I had to commence to trip the shutter just before the birds were in position.

Position of the sun was important. My best pictures were made when the sun was part way down from its zenith, or towards evening. Side lighting, and even with the gulls partly facing into sun highlighting the line of the wings made the most dramatic pictures.

I shot many rolls of negatives on these birds to the wonderment of casual acquaintances, all of whom failed to understand why I was wasting both time and money on this subject. One fellow even went so far as to calculate my cost of film, and figured that even if I won a prize of a few rupees in a snap-shot contest I would still be a loser.

My reimbursement of course is the joy, the excitement, and above all the aesthetical satisfaction of coming up with a perfect picture showing this graceful bird of sea and sky; and I will be forever grateful to the gull for introducing me to the world's most fascinating hobby, "Nature Photography."

PS & T Supplement

Editor: Ira B. Current, FPSA, 26
Woodland Road, Binghamton, N. Y.

TECHNIQUES DIVISION
SUPPLEMENT
For ALL
DIVISIONS

If A Is Equal To B, Then --

If A is equal to B, and C is equal to B; then C must be equal to A. In a somewhat similar way, if the photographic exposure found to be most suitable for an "average" of representative scenes is characterized by an "exposure index", then that index can serve as a guide to the proper exposure of any "average" scene, when taking pictures with black-and-white film (provided allowance is made for the departure of the particular scene from the average).

ASA exposure indexes have included a "safety factor" to be added to the other errors (variations in shutter speed, diaphragm opening, meter calibration, operator judgement, etc.) to insure that the cumulative error will be on the "safe" side. This arrangement has "protected" the casual photographer who depends fully on his meter readings, without his making allowance for all of these variations.

The more prolific worker has found that precise judgments to the exposure index value will be more likely to give negatives meeting his own standards of density. Advanced amateurs and professionals have thus been able to "reassign" their own indexes to their pet brands of film; the latter perhaps dispensing with the need for any exposure meter at all.

Exposure indexes assigned to color film, a more recent photographic medium, have required more precise stating of exposure index values inasmuch as this class of material is inherently considerably less tolerable to exposure variation. Those practicing photography have improved their precision to meet the requirements of color photography, and when this is

carried over into black-and-white photography there is no longer any need for the "safety factor." In fact, some of the more sensitive black-and-white films, like color films, have a lower latitude of quality with variations in exposure, particularly when enlarged.

Before many months have passed, it is expected that a new standard will be approved which will be more fitting to the needs of photographers today. While the "sensitometric criterion" for determination of the exposure guide number will be somewhat modified, the fundamental basis for the assignment of the index will be substantially the same as before, but with reduced safety factor. In order to avoid confusion, particularly the terminology during the transition from one method to another, the index will be modified to make it clear what method is being used.

There will be many jests about how there once was "Scheiner", then "H&D", and "Watkins", "DIN", etc., old "ASA", and now "New ASA"; what next? Regardless of this, let us remember that these speed systems have not been "mistakes", but instead are milestones in the progress of photography as it gained its early momentum.

We can't say for sure how long any system of indicating exposure will last, any more than we can foresee now the new advances yet to come in photographic technology. Let us be assured that any guides to photographic exposure will be the very best that the technicians of the times can arrive at.

IRA B. CURRENT, FPSA

Around The World In 80 Minutes

By John Fish, FPSA

Techniques Division Convention Program Director

Wherein one D. Nibbelink girdles the earth in 72 days, and only 38 days later offers an astoundingly beautiful report of said trip in animated and quiet photographs, all in gorgeous color, some in movies and wide screen, to fellow PSAers in convention assembled in Dan'l Boone Land.

Did you ever stop from the hurry and hustle of modern living and look for a moment into the midnight sky? In all probability you were caught in a spell of adventure, for shining in the heavens overhead are the same stars that guided men like Marco Polo and Ferdinand Magellan on their exciting journeys.

And is there a person among us who has not as a child envisioned himself as an explorer of romantic foreign shores? Even today, with modern science spinning satellites at unbelievable speeds around our earth, through the very skies to which early travelers looked for guidance, world travel still holds a fascination for all of us.

In Mike Todd's academy-award-winning version of Jules Verne's tale, an 1872 Philius Fogg accomplished an incredible feat by circling the earth in 80 days to win a wager. Don Nibbelink, FPSA, had dreamed of some day accomplishing the same globe-circling feat. So, an idea that germinated over two decades ago was nurtured until it matured on June 20, 1959, into a trip around the world for the entire Nibbelink family. In just 72 days Don, a 20th-century Philius Fogg, with full camera gear, visited with his family the most exotic places in 15 countries, to complete his around-the-world safari.

Don explains that planning was the key to the success of the venture. It started 'way back in those early years when the idea was born. Right then he started a fund to make his dream materialize some day.

By this year the fund would be of sufficient size; his older daughter, Nancy, would soon be starting college—it was the ideal time for the family to make the trip. So, Don, his wife, Betty, and two daughters (the youngest is Jeanne)

began mapping their globe-circling plans. The actual planning required a full year to complete and, as an expert photographer, Don's plans included shooting color pictures in every land to be visited.

Don, who is one of Kodak's "experts' experts," and who seldom leaves anything to chance—figured he could get two more shooting days if he flew east instead of west around the world. He also reasoned that the resulting pictures would make a fine show for the national convention of the Photographic Society of America at Louisville. John Fish, FPSA, a good friend of Don's and also Convention Program Director of the Techniques Division of PSA, agreed, and a date was set for the world premier showing of an unusual program to be called, "Around the World in 80 Minutes."

"Around the World in 80 Minutes" will be no ordinary travel show. Mechan-



Jeanne, Nancy, Betty and Don Nibbelink check round-the-world tickets before take-off on June 20.

ically, it will be a unique 4-projector 3-screen program (total screen area: 12x36 feet), with Don's commentary, colorful titles to introduce each country, and a background musical score with music appropriate to each area shown. Occasionally special sound effects will provide a you-are-there feeling as the giant ballroom of the Kentucky Hotel fills with the sights and sounds of exotic world travel. Three Kodak Cavalcade Projectors will show individual slides or three at a time to create special panoramic views. The fourth projector will show an unusual movie on the center 12x12-foot screen.

Traveling mostly by air, the Nibbelink family headed first to Europe. Then, next on their itinerary: Greece, Turkey, Egypt, India, Burma, Thailand, Singa-



Wood carver at Oberammergau, interior with two flashbulbs.

pore, Hong Kong, Japan, and the Hawaiian Islands. In each country nearly every minute was spent visiting photogenic places of interest. In Turkey, for example, the Nibbelink family's three-day itinerary included:

FRIDAY MORNING—City Tour

Drive over Galata Bridge across the Golden Horn, past Valide Mosque. Visit St. Sophia, Sultan Ahmet Mosque (Blue Mosque), the Hippodrome and see the Obelisque of Theodosius, the Serpentine Column and the Column of Constantine VII. Then the Covered Bazaar. Drive through Beyazit Square and visit the Mosque of Suleyman the Magnificent, drive via the Aqueduct of Valens, the Ataturk Boulevard and Maslak, to Tarabya at the Bosphorus.

NOON

Lunch at Tarabya by the seaside.

AFTERNOON

Drive to Buyukdere up the Bosphorus, return and visit the Rumelihi-sar Fort. Return to the City.

SATURDAY—All day

Visit "Buyukada," one of the Princes' Islands (by ferry from city). Swimming in the morning, lunch in the open air. Climb to the top of island in the afternoon, see sunset, return to city by ferry.

SUNDAY—Morning

Drive to the City walls and Castle of the Seven Towers, and then to Florya Beach. Lunch at Florya.

AFTERNOON

Visit the Old Seraglio (Sultan's Palace) to see the China and jewelry collection of the Sultans.

As might be expected, his itinerary wasn't the usual day-by-day affair. Months before he left, Don could tell exactly what he was going to be photographing at any hour of any day during the whole ten weeks. Well in advance, for example, he knew that on 2 P.M. on Friday, August 7, he would be shooting the Phra Pathom Chedi, the most important spectacle in Nakorn Pathom, 46 kilometers from Bangkok. He also knew that at 10:30 A.M. on Saturday, August 22, he would be on a boat in Ago Bay, near Toba, Japan, photographing pearl divers.

And he has planned a surprise Hawaiian ending for his show that will leave the audience breathless. It is so entirely new and unusual that Don refuses to "let the cat out of the bag," but he has promised colorful coverage of the Hawaiian Islands, along with authentic Hula music and plenty of pictures of grass-skirted dancers.

Because of the close timing between Don's return and the premier showing of "Around the World in 80 Minutes" in Louisville, there were complications concerning the production of the show itself—the editing, musical scoring and



A toast from that huge wine cask to all good pictures.

so on. To facilitate the production, John Fish, FPSA, volunteered to serve as production manager on the project. Processing, editing, and musical scoring were well under control when Don returned because he sent almost daily reports to John, who in turn kept in touch with Don regarding the results of his shooting.

Don Nibbelink, FPSA, has for many years been regarded as one of photography's top experts. For his writing, lecturing, and exhibiting successes, he has been made a Fellow in the Photographic Society of America and Fellow in the Royal Photographic Society, a rare double honor among the world's photographers.

In the exhibition line, Don Nibbelink's work is familiar in most of the major photographic salons in the United States, and many abroad. His pictures are now confined to one medium, and he has won prizes, including "best-in-the-show" awards in both black-and-white and color. Variety is present in the type of pictures he makes, as is evidenced by the fact that his exhibition entries are

made in the pictorial, color, and nature sections.

He has authored hundreds of photographic articles which have appeared in a wide variety of magazines. As a Technical Editor at Kodak in Rochester, New York, Don has edited many Data Books for professional photographers, as well as the popular "Vacation" series of Kodak publications.

Many photographers know him best through his rapidly selling books, among which are "The Complete Book of Lighting" and "Bigger and Better—the Book of Enlarging."

During the past few years, he has appeared in cities from coast to coast, giving well over a hundred talks on various aspects of color photography, and has appeared on many radio and television broadcasts concerned with photography. He has also lectured throughout Canada, Mexico, and, on his around-the-world trip, to audiences in Holland, Germany, Italy and Hawaii. Don't miss his latest production. Come to the convention in Louisville—and bring your friends!





The Translite Process

(Or the "Paper Negative Process" without the Paper)

By H. J. Ensenberger, APSA

This process provides a simple, easy way to the control and correction of prints or the combination of negatives. You "wind up" with a normal size film negative to fit your enlarger. Duplicate finished prints of any desired size are the end result rather than fixed size and contact printing.

The general principles of the paper negative process are followed and employed. However instead of paper, film

is used for the intermediate positive-negative stages. Eastman Translite film 10x12" is ample and 4x5 E.K. straight Commercial film for the final negative.

The chief reason for utilizing the process for the accompanying picture was to combine two negatives, scene and clouds, into one negative. Thus it is possible to get exact duplicates for each finished print. And to eliminate double printing each time a print is

made, which usually means a bushel-basket full of duds. While in the process, other desired changes in the picture can be taken care of.

Many of the writer's early exhibition prints were done via the Paper Negative process which had been used and practiced for many years. It has long since been put aside in favor of the Translite idea which is faster, less cumbersome and superior in photographic quality.

With paper negatives you are confined to one size only. Translite eliminates the need of bulky printing frames (up to 16x20, as the final prints are done by contact printing with P.N.). With Translite you end up with a 4x5 negative (or a smaller size to fit your enlarger) and the finished prints are made like any other, with your enlarger any size you choose.

Working with or exposing Translite film is like making a print with Opal or Indiatone paper. The exposure speed is similar and the same safelight is used. It has a matte finish on both sides which takes penciling readily. Due to its translucency it is easy to work, retains sharpness, eliminates grain. It responds readily to local chemical reduction (Farmer's Reducer) Spotone or lead pencil. As with P.N. you can work on both sides.

The picture image registers on both front and back as there is emulsion coating on each side. For this reason Extreme Contrast is typical with Translite under conventional processing. Modification or development and exposure are of real importance. Contrast is the key to successful results and with Translite it is necessary to expose long and develop short.

Procedure for Making Print Shown
Original Negative No. 1...120 film,
Landscape

Original Negative No. 2...120 film,
Clouds

STEP 1—Positive transparency made on 10x12 Translite. Landscape negative projected by enlarger as for print with burning-in, dodging, etc. Basic all-over exposure 6-minutes at f:11.

NOTE—Normal exposure with standard developer would have been about 2-min.

STEP 2—Landscape negative replaced with cloud negative. Second exposure 1½ min. at f:8, holding back base of scene with moving card curved a bit to fit sweep of scene. (A piece of tape, previously located, was stuck to each side of easel to mark the junction of horizon and sky). The second exposure was allowed to drift below this imaginary line to get a blended edge.

STEP 3—Translite film developed under standard safelights, timed exactly 1-min. at 70° in D55 developer diluted 3 to 1. Transferred to water bath for a minute then in plain hypo for 5 minutes.

NOTE—That a paper developer was used, the 55D Defender formula which may have to be made up.



Print from original negative shows lack of clouds in sky. Large picture on opposite page shows final result. Sketch at right shows how a guide sketch aids composing a complex double of this type.

Formula

Water	.....	32	oz.
Metol	.....	9	grains
Sod. Sulfite	.....	136	grains
Hydroquinone	.....	36.5	grains
Sod. Carbonate	.....	136	grains
Bromide	.....	18	grains

STEP 4—When Translite is washed and dried, place on glass illuminated from below. Practically all correction, changes and spotting can be taken care of on the positive at this stage.

STEP 5—Making the final negative. The Translite transparency is then taped to a sheet of opal glass and held upright with a frame. Illuminate from behind with a spot or flood light. Screen off light all around picture with cardboard. Re-photograph the transparent picture with your camera. The writer used a 4x5 view camera and E.K. commercial film. The exposure was about 2½ times the meter reading. Remember that EXPOSURE affects Density—for thinner neg. shorten the time.

STEP 6—The 4x5 commercial film was developed in DK56, two-to-one dilution for 5 minutes.

NOTE—This was shorter than normal development which would have been 8 to 10 min. for the diluted formula.



Focusing guide for Cloud Negative

A penciled outline like this will be necessary to help locate and focus the CLOUD NEGATIVE before the second exposure.

Such a "map" can be traced on the back of a discarded print, right on the easel, projected from the enlarger. It should be the same size as final cropping and placement to be used for Translite Transparency.

After first exposing for the scene the Translite is removed from the easel and put under cover to protect from light while changing to the Cloud Neg. Then substitute penciled sketch in place of Translite (on easel) as a guide to locate and fit the clouds to scene. When all is in focus and ready you again replace with Translite, and expose for the Clouds.

Sheet film is an advantage because several exposures can be made and each one developed at a different time. In this case there were three negatives. One developed at 4, another at 5 and one at 6 minutes. The 5 min. one was best after test proof. Remember that DEVELOPMENT affects Contrast. The longer time gives more, the shorter one gives less contrast.



Bottles of Light

By George W. Parker

'Painting with Light' has been a favorite dream of all photographers who have variously sought to accomplish this, either literally or by subsequent treatment of the negative and print.

Retouching miniature negatives with pencil and knife is particularly risky. Even with water soluble dyes, work on small film areas is not child's play. So it is only natural to "accent the positive" and anticipate putting the brush to the print itself. Here is the opportunity to at least partially satisfy the creative urge in each one of us. If you make prints and would like to improve them,

read on. This may be the way for you to put new life into your pictures. Try your hand at being an artist.

It seems that there has always been a rather compelling need among photographers for some relatively simple and easily applied method of de-specking prints (removing unwanted black spots) and similarly eliminating larger undesirable areas of the silver image. It may be of even greater importance at times for us to consider making more subtle changes in the gray scale for the purpose of increasing or decreasing local contrasts. This may result

in the desire to reduce whole areas by a predetermined amount—or to cause a new gradation of adjacent parts in the picture.

There is nothing new in such objectives—but there is now at hand a newly improved and thoroughly tested product for which there is a remarkably easy method of application. It is called Etch-A-Dine.

Several of the many devices already employed to etch away the silver image on the print itself are unquestionably effective in educated hands. The highly trained retoucher is a specialist but who among us can reasonably expect to handle the

scalpel successfully without developing the surgeon's skill—an attainment that usually requires long and patient practice! The knife has been, and will undoubtedly continue to be the right tool only for the skilled hand. Among the chemical aids previously available for the same purpose, Farmers Reducer in its various forms has been relied upon almost universally in every darkroom. The Ferricyanide-Hypo and Iodine-Alcohol formulae, including the so-called non-staining types, recommended in the literature have, of course, all served their indicated purposes. Each, however, in addition to having limited application, has usually turned out to be extremely temperamental in performance and unusually unstable in the keeping-property of their mixed-for-use form.

The solutions presently being introduced are proven combinations of elements which are now appearing in very much improved forms, with all of the ingredients conveniently packaged and appropriately labeled for their designed purpose. The designer has spared nothing (has even added a trace of gold to the control medium as an image stabilizer, an additional safeguard for the darkroom worker who might wish to experiment on his print for a prolonged period, in fact, as long as several hours at a time) to make this material the finest of its kind and absolutely safe for all intended purposes.

The basic chemicals in similar combinations have been put to work in the darkroom for several years with uniformly successful results by both the writer and professional friends as well as other PSAers. The new Etch-A-Dine, now being marketed for the first time in the five measured-level forms, has likewise been personally used in actual practice by the writer with equal success. In addition, it has been discovered that we now have, not only a wonderful product from the chemical laboratories of the manufacturer, but also a SYSTEM of controlled reduction.

Judging from the past experience of Jamieson Products Co. customers, as well as the advance literature with which the writer has been furnished, any prospective user of Etch-A-Dine is assured of sufficiently detailed instructions to cover almost any situation. It is herein intended,



Heavy print furnishes image to be bleached back to desired density.

therefore, to emphasize only fundamental considerations; to give readers the benefit of the author's personal experience and observations.

First let it be suggested that you work on the back of any appropriate size tray in your own darkroom. To begin with, try this new product only on a dry print, otherwise you may well lose the safeguard which is built into the control medium and the measured-strengths of the Level Etch Solutions. However, should it be desired for the sake of either expediency or convenience to work on a wet print, this can be done following only a brief washing, and the results will be entirely satisfactory—particularly if the objective is simply a matter of adding catchlights (eyes), highlights (hair, etc.), or eliminating black spots which may have been caused in enlarging as a result of pinholes in the negatives.

Advanced workers who may be partial to toning their prints in either Selenium or Thiocarbamide-Gold Chloride, will be glad to know that prior reduction with Etch-A-Dine is entirely without danger of any untoward effects.

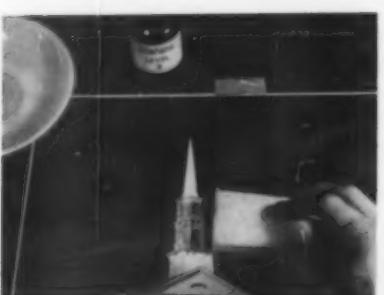
It should also be of interest to all disappointed old-timers or newly disillusioned users of ferricyanide and previously recommended iodine products that Etch-A-Dine never leaves any detectable stain whether before or after using either of the

above popular toners. Furthermore, the Level Etch Solutions are not subject to any appreciable evaporation. This is important for a number of obvious reasons, but one very practical and useful consequence of this characteristic is that your brush does not need to be cleaned after every job; in fact, it should be left as-is between sessions and until next needed for use—when it will be immediately ready and in good condition for subsequent work.

You will also be delighted to find that the Level Etch Solutions are of such a consistency (which does not seem to appreciably change even over a period of many months) that they do not drip from a full brush. Proper procedure nevertheless calls for all excess etching solution to be wiped from the brush before its application to the area for reduction. Regardless, however, there is no danger of feathering—an especially valuable characteristic.

The same consistency which permits such even application of the etching solutions without feathering is also a boon to the photographer who works at his print on the incline, as does the draughtsman and painter. The etching solutions do not run!

The generously sized bottles of these solutions are so resistant to evaporation, and the quantities required for the average work of either the amateur or pro are so small, that



an ample supply is assured for a long, long time.

The squeeze bottle shown among the accessories is not essential but the writer has found it so convenient for dispensing the diluted control medium that it is a good recommendation—19c well invested. Don't follow the same spendthrift habit, however, when it comes to the dish in which you see the sponge resting—any glass or ceramic saucer will do, just raid milady's china closet and give our darkroom widow one more cause for complaint.

A set of Etch-A-Dine consists of six graded iodine solutions for local reduction of photographic image density and a bottle of control medium which is applied to the picture surface with a sponge to prepare it for the action of these solutions. The same medium is also re-applied to the area being etched to stop the reduction.

Etch-A-Dine Control Medium is spread over the picture surface for several minutes (2 or more) to allow time for it to penetrate the gelatin layer. Before etching, all of the surplus medium is wiped away from the surface of the print with a face tissue. Then one of the etching solutions is brushed onto the part of the image which is to be made lighter.

When a suitable strength of etching solution is used, reduction will come to a semi-automatic stop. The depth-controlled Level Etch Solutions make it easy to limit the image removal to just the right degree.

After the various parts of the picture have been lightened to the desired amount, it is refixed in hypo and washed and dried in the usual manner.

Control over the depth of image reduction is precise. The Level Etch Solutions reach a maximum reduction in a few minutes. The point where the brush first touches the image surface will slow down so that the remainder of the application can catch up and bring the whole area down to one smooth tone.

The Etch-A-Dine etching solutions will brush to a thin even coat. They can be brushed to a sharp outline or may be blended until the edge of the area of reduction cannot be detected. In fact, both defined and blended edges may be produced during a single application of the Level Etch Solutions. The blending is accomplished by using the finger

for tapping or wiping the edge of the area of application immediately as it is applied.

Tone reduction of large areas is quite practical. When two adjacent tones of a photograph are too near the same density, one of them may be reduced to produce the proper separation.

The feeling of form may be greatly increased by the modeling of tones and brightening of highlights. The possible applications of tone control with Etch-A-Dine are endless.

The Level Etch Solutions are referred to as Etch-A-Dine Levels 1, 2, 3, 4, and 5. The Level 1 solution dissolves the least amount of silver before stopping and No. 5 removes the most.

The W. S. Etching Solution is very strong and does not give automatic depth control. The amount of image removed is regulated entirely by the amount of etching solution which is applied and the length of time which it is allowed to work before re-applying the Control Medium. The W. S. solution is intended for the removal of small dark spots. It may be useful for adding small catchlights to the eyes, etc. It will produce controlled reduction on small areas only.

The W. S. etching solution may be diluted with water to make an iodine suspension which is used for the complete removal of backgrounds. It is the only one of the etching solutions which may be diluted with anything. All Level Etch reduction should be completed before using the diluted W. S. solution.

In conclusion the author wishes to pay his highest respect to the creator of Etch-A-Dine, Paul H. Jamieson, and also extend thanks to my fellow PSAer Bob Speck for his assistance in making the explanatory photographs which illustrate this article.

If you have an interesting way of doing something, or a new technique, why not write it up, illustrate it, and submit it for PS&T use? You can send it to the Journal, or direct to Editor of PS&T, Ira B. Current, FPSA, 26 Woodland Rd., Binghamton, N. Y. It may be old hat to you, but real news to many others.

Ring-Light Lighting

By Robert E. Boyse

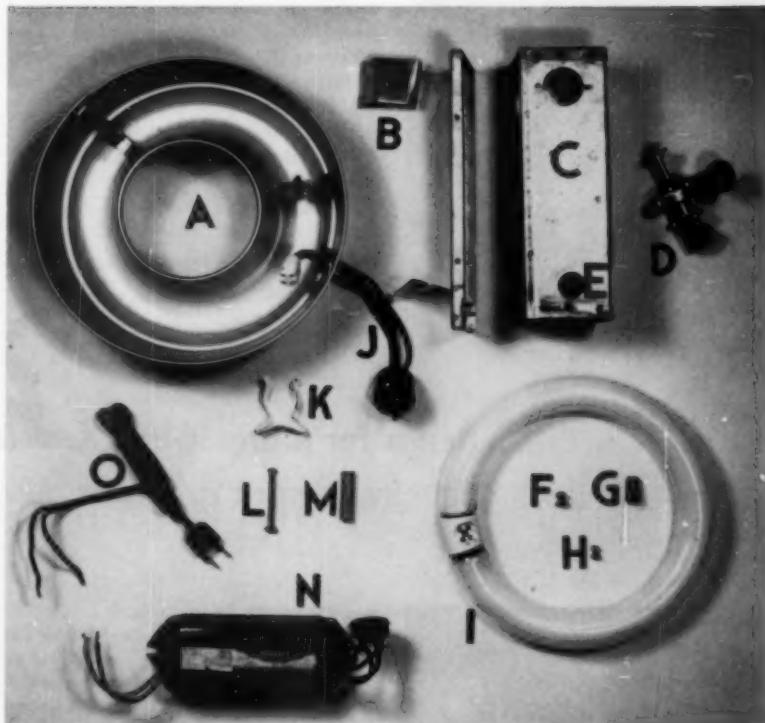
For a long time the need for a shadowless light had almost convinced me to spend the approximately fifty dollars that a good commercial one would cost. The lack of the fifty dollars and the need finally compelled me to make my own. It has a great many applications especially where photographs must show critical detail in reproductions. As in the available lights that are on the market, this do-it-yourself product completely circles the lens, giving good flat, shadowless lighting.

Shooting through the opening is possible for any camera having a lens with an outside diameter of less than four inches. The light source is a fluorescent circular tube of 22 watts. I use the "cool-white" type because of the closeness to daylight. No doubt, all of the photographs will be taken of stationary objects so the brilliancy of the light is not too important; a small aperture and time exposures will give the required light necessary for a good photograph.

The light source, the 22 watt fluorescent tube, which is a regular bathroom fixture tube, has an outside diameter of 8 $\frac{1}{8}$ inches, which fits perfectly into a 9 $\frac{1}{8}$ inch outside diameter gelatin mold.

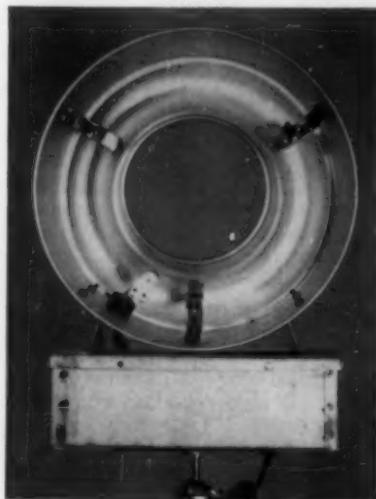
Of simple construction, let's start with a list of materials as shown in the accompanying photograph:

- A—One gelatin mold, 9 $\frac{1}{8}$ " outside diameter.
- B—Two brackets for fastening reflector (A) to ballast box (C).
- C—One box made of sheet metal to fit ballast (N) for 22 watt fluorescent tube (I).
- D—One tripod pan-tilt top to hold reflector unit to stand.



- E—One rubber grommet for power cord (O).
- F—Two 3/16" by $\frac{1}{4}$ " bolts to hold ballast (N) in sheet metal box (C).
- G—Two wire "nuts" (power line wires to ballast wires).
- H—Eight 5/32" by $\frac{1}{4}$ " bolts for brackets (B), holding ballast box (N) to reflector unit (A).
- I—One 22 watt cool-white fluorescent tube.
- J—One 6" set of four wires with connectors to connect power from ballast (N) to tube (I).
- K—Three large size workshop tool holders to hold fluorescent tube (I) in center of reflector unit (A).
- L—Three 2" long by $\frac{1}{4}$ " roundhead bolts to hold tube holders (K) to reflector (A).
- M—Three spacers 1 $\frac{1}{8}$ " long to hold holders (K) away from base of reflector (A).
- N—One ballast for 22 watt tube (I).
- O—One medium length cord with plug to carry power to ballast (N), this enters ballast box (C) through grommet (E).

Now that we have our materials, let's put them together. Drill three 3/16" holes equally spaced around, and in the center of the bottom of the gelatin mold reflector (A). Insert one of the 2" long





bolts (L) in each hole, slip the spacer (M) over the bolts and fasten on the 3 tube holders (K) and tighten down. Now drill a $\frac{1}{8}$ " hole in between two of the holders (K) and in the side of the reflector (A) through which the wires from the ballast (N) will be drawn.

Next, the box (C) for the ballast (N) is made from sheet metal and just large enough to fit snugly around it, mine measures $2\frac{1}{4}$ " by $2\frac{1}{4}$ " by 8". The cover is fastened to the box (C) with short metal screws. The box (C) is also drilled with a $\frac{1}{8}$ " hole for the rubber grommet (E). I also have had a short strip of strap iron, $\frac{1}{8}$ " by 1" by 6" spot welded to the bottom of the box (C). This I tapped with a $\frac{1}{8}$ " thread to fit a tripod head screw.

The next procedure calls for a little ingenuity. The two metal brackets (B) are fashioned to fit the top of the box (C) to which they are fastened with four of the short bolts (H). The other ends are made to fit the reflector (A) and are fastened to it with the other four short bolts (H).

The wire with the tube connector on one end is now run through the hole in the reflector (A) and on through the hole in the ballast box (C) and connected as shown on the diagram pasted to the ballast (N). Screw the pan-tilt head to the box; fasten to the top of a light stand; insert the 22 watt tube and you're in business.

If you've spent more than seven dollars, you're not in my league.

Design For A Ground-level Camera Stand

By Edward H. Bourne, APSA



This gadget was made specifically for the nature photographer wanting to take pictures of subjects growing close to the ground, from as low a camera angle as possible, in order to present a more frontal view instead of the topside look that would be obtained with a conventional tripod. It is very portable, light-weight, steady as a rock, very compact when taken down, and the cost for materials is less than two dollars.

First efforts to make such a support for the camera were done with a ten inch length of Dural rod of half inch diameter, sharpened on one end, and a tripod screw in the other end. It was unsatisfactory because it was too difficult to push down into hard ground to a sufficient depth, and then it had the annoying habit of turning with a slight touch just when the camera was nicely lined up for taking the picture.

Use this past summer has shown that the present model eliminated both of the above defects. The four legs are shorter and of smaller diameter, making it easy to push them into the ground. They stay solidly in place, and seem to be as steady as a large heavy tripod.

While one does not have to adhere completely to the dimensions given, the model described here has worked very well with 35mm cameras and twin-lens reflexes, and it is suggested that the dimensions be considered as a good minimum to work with. Much larger would be perhaps crowding the pocket or gadget bag.

Machining of the parts can be done with a drill press and simple hand tools, although a lathe will do a much neater job on the center post. A tap and die set of standard $\frac{1}{8}$ " x 20 thread, which every photo gadgeteer should possess, is the only other necessary equipment for the job.

Materials can be obtained at any metal supply company. They are:



1—Circular piece Dural 4 inches diameter, $\frac{1}{8}$ inch thick

1—Dural rod $\frac{1}{8}$ inch diameter, 4 inches long

4—Dural rod $\frac{1}{8}$ inch diameter, 4 inches long

1—Round-head bolt, standard $\frac{1}{8}$ x 20 thread down to head, 2 inches long.

The circular piece is drilled and tapped with five holes, as shown in the

illustration, one in the center and four evenly spaced near the outside edge. These are tapped, and the round head bolt turned up tightly in the center hole. It is then trimmed off to $\frac{1}{4}$ inch length. Save the cut-off part of the bolt.

Center-drill and tap the half-inch rod on both ends to a depth of $\frac{1}{2}$ inch. Turn the cut-off piece of bolt tight as possible into one end, and trim to $\frac{1}{4}$ inch as before.

Thread the $\frac{1}{4}$ inch dia rods for $\frac{1}{4}$ inch on one end, and sharpen the other end.

The parts are now ready to assemble for use. A ball and socket joint tripod head is a necessity, and is the only kind that can be used in a low position. When the center post is used, a small pan-tilt head such as the Quickset pictured here is very handy, and allows use of the camera for vertical framing.

In case the ground is so rocky that the legs just cannot be forced down in, use can still be made of the device by unscrewing the legs and setting the flat plate on the rock or ground, and laying a flat piece of rock on top of it, on either edge. While this is not a very convenient way, it will work.

The weight of the finished parts altogether run about six ounces, and can be easily carried in the gadget bag or pocket, in a small cloth bag.

Yes, the Quadripod, as distinctly different from the conventional tripod, has established a place for itself with those who have used it this past season. Make one up and try it on fungi, spring flowers and other things that grow close to ground-level, for that NEW LOOK, the frontal view.



Try This

By Winnie Van Sickle

Are your slide-files always in a mess, and the various sets of slides forever mixed up? Or are you one of those smart persons who seems to know how to keep everything straight, and does it? If the latter, then you'd better stop reading right now, because this just isn't for you!!

Many different methods of filing have been tried, and also written about, but so far, we have yet to discover one that might be universally satisfactory. However, if you are willing to take a little time to try out a new one, you might perhaps find one that you prefer to the others in some degree.

There are a great many shades and colors of binding-tape on the market, and some time ago, we laid in a supply of quite a variety. (The type we like best is of acetate, $\frac{1}{8}$ -inch wide, and is made by the Minnesota Mining & Manufacturing Company). Since several of these colors come in very handy for gift-wrapping, it didn't seem to be too expensive in the long run. We had found it expedient to have our nature slides bound in a different color from the pictorial, so that suggested other ways to use the odd colors. Most of our pictorial slides are bound in black, so a bright

orange shade for nature work really stood out like a sore thumb in any set of slides, making it particularly easy to separate them whenever necessary.

Since most of our slides were already bound one way or another, we certainly didn't want to take them all apart and repeat the process. But it was an easy matter to choose a contrasting color for the thumb-spots, and then to use a different color on each set of slides. For instance, for your "Visit to the Circus," you might select red tape; snip off a small square, stick it to the proper corner of your slide, and then on top of it, place your REGULAR thumbspot containing number to mark the sequence. The number-spot should be somewhat smaller than the colored spot, so the color will readily show. Or, you may prefer to place the colored tape along the lower edge of slide, so that when it is upside-down in your file, the color may easily be seen. On the outside of the file-box, put another piece of the same color, along with the title of the set, so there will be no confusion in finding the particular group of slides you are seeking.

Now, if all your various slide-sets are marked with different colors, or varying shades, it will not be difficult to put

them in order very quickly, even though a goodly number should become mixed together. To save buying a great number of colors, one might use a variety of combinations, such as two colored spots, red and blue maybe, or perhaps cut the spots in certain easily-identified shapes like circles, squares, diamonds, ovals, etc. (anything that takes little time.)

It will facilitate matters to keep a list of your identifying colors or shapes, with the title of set each one belongs to, so that easy reference will save time. If you wish to keep a special color for flower-slides, say, or animals perhaps, just add a dot of that certain color alongside the thumbspot that identifies the slide with a particular set. When some day you may suddenly desire to show just a group of flower-slides alone, you can "pull" all the correct ones in no time at all (and, put them away just as easily!!)

The next time you mount new slides, change the binding color, in order to make another readily-usable combination, so that you don't run out of colors. By doing this, you can employ a much-used color or shade for thumbspot all over again, since it will make an entirely different over-all combination.

Order or Chaos?

A system of record keeping and filing for color slides

By K. L. Hanson



The complete system.

DATE	EXPM	F	SHUTTER SPEED	REMARKS	SLIDE DESCRIPTION	SLIDE NUMBER
7/1/63	1	11.0	1/100	avocochona	Murphy Lake	2021
	2	8.0	"	"	"	2022
	3	"	"	"	"	2023
	4	6.3	"	"	"	
7/2/63	5	11.0	1/65	Flash - Grade # 100	Betty's Birthday Party	2024
	6	8.0	"	"	"	2025
	7	11.0	"	"	"	2026
	8	8.0	"	"	"	2027
	9	5.6	"	"	"	

Field Record Book.

Page 12	PEOPLE	OBJECTS	SCENERY	CREATURES	PLATE	SLIDE NUMBER
Slide 1	1	1	1	1	1	1
2	2	2	2	2	2	2
3	3	3	3	3	3	3
4	4	4	4	4	4	4
5	5	5	5	5	5	5
6	6	6	6	6	6	6
7	7	7	7	7	7	7
8	8	8	8	8	8	8
9	9	9	9	9	9	9
10	10	10	10	10	10	10
11	11	11	11	11	11	11
12	12	12	12	12	12	12
13	13	13	13	13	13	13
14	14	14	14	14	14	14
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16	16	16	16	16	16	16
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94	94	94	94	94	94	94
95	95	95	95	95	95	95
96	96	96	96	96	96	96
97	97	97	97	97	97	97
98	98	98	98	98	98	98
99	99	99	99	99	99	99
100	100	100	100	100	100	100

Slide Catalog.

When one's slides start numbering in the thousands, a point is reached where it becomes next to impossible to locate any given slide without a filing system of some kind. The time to start a record and filing system is early in the game when the number of slides is small. The longer it is put off the more difficult it becomes to catch up.

Described here is one system which, for the author's needs, has worked very well. It can readily be adapted to suit individual requirements.

Basically the system is a numerical one, with each slide receiving a number. This number, along with pertinent identification data on the slide, is recorded in a loose leaf Slide Catalog. Refinements include (1) a Field Record Book, (2) a judging record of each slide, (3) a record book for exhibition slides, and (4) four storage categories, all described in detail further on.

Figure 1 shows the various components of the system. All the equipment necessary for the storage and records of hundreds of slides is included. Everything will fit in a couple of desk drawers.

The record keeping starts with the taking of the pictures. The date, exposure number on the roll (1-20 or 1-36), lens opening, shutter speed, special remarks (i.e. type of film, filter used, etc.) and a brief description of the picture taken are all quickly recorded after each exposure or immediately after a shooting session. Figure 2 shows the Field Record Book which is a several hundred page booklet about 4 1/4" by 7 1/4" which can easily fit in a gadget bag pocket. Note that the slide filing number is added for cross reference purposes. This number is recorded later when the slides are rated and catalogued.

The Slide Catalog (Figure 3) is the heart of the record system. Here the slide is classified as to category—people, animals, trees, mountains, etc., by placing an X in the proper columns. The main category is further identified by circling the "X". A brief description of each slide is also included.

The slides to be catalogued are first arranged to be in the same sequence as they were shot. Each good slide is given a number (the numbers run consecutively), which is printed in the upper left hand corner of the slide when viewed properly. This location then does not interfere with the thumb spot which

is in the adjacent corner just below it. The slide number is recorded in the Catalog and in the Field Record Book.

At the time each slide is originally viewed, it is also judged and the point total (Rating) recorded in the Catalog. All high rated slides (say 7 and above) are further identified in the Catalog by underlining that rating in red ink. This makes the better slides easy to spot.

In filing, four categories (not counting the wastebasket) are used:

1. *Permanent File*—The majority of the cataloged slides are stored in numerical order in metal filing trays—normally built to hold 150 slides, but they will hold 300 by inserting two slides in each slot.
2. *Exhibition*—All outstanding slides are mounted in glass and kept in small

plastic trays.

3. *Reserve*—Extra shots, perhaps too good to throw away yet not worth taking up valuable filing space, are kept unfiled in a separate box.

4. *Grab Box*—Overexposed, off-beat color, and similar shots are simply dumped in a box, uncataloged, with the idea that someday they might be used for double mounts, etc.

If one goes into Exhibitions or Competitions, some simple records here also are helpful. A small notebook is used, with each slide having its own record page. On this page is recorded the name of the slide, the name of the Exhibition entered, the date, whether it was accepted (A) or rejected (R) and the honors received, if any. (This particular record keeping hasn't been a formidable

problem for the author, incidentally.)

The system described is quite complete and is probably more detailed than necessary for many people's requirements. It can easily be modified to suit individual tastes and needs; e.g., incorporating all records into the Field Record Book (thereby eliminating some of the double entries); or many of the categories can be eliminated and more reliance placed on the verbal description; or the judging (Ratings) can be eliminated, etc.

The success of the system depends on keeping up with the cataloging and filing by doing it whenever a new batch of slides is received. The work will really pay off the next time you want to locate one particular slide.

Easels made Easily

Borderless And Botherless

By Alfred C. Schwartz, APSA.

Material

1 piece of $\frac{1}{4}$ -inch Tempered Masonite. Obtainable at lumber and building-material suppliers, cut to size. Dimensions should be 2 inches wider and 2 inches longer than the largest print for which you are planning. A 14 x 17 requires 16 x 19 inch Masonite. A 16 x 20 requires 18 x 22 inch Masonite, etc.

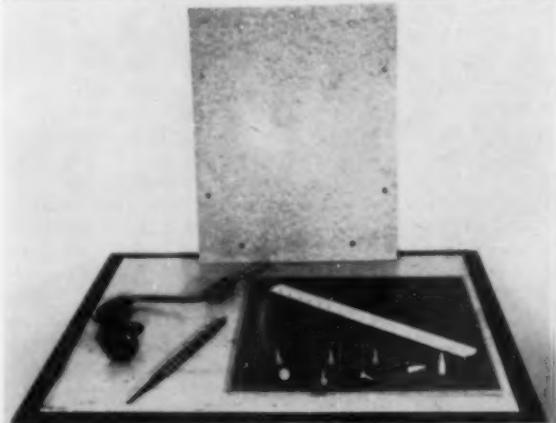
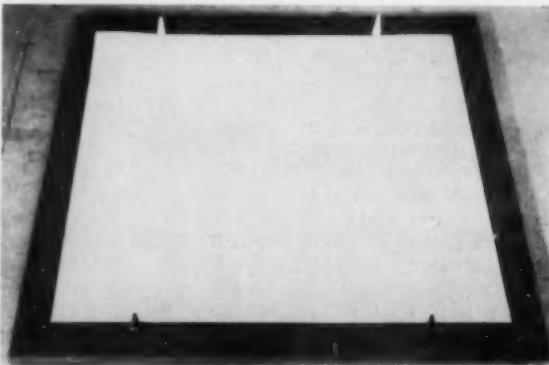
9 rubber pegs. Available by mail at 50 cents each. Merely write Clarke Com-

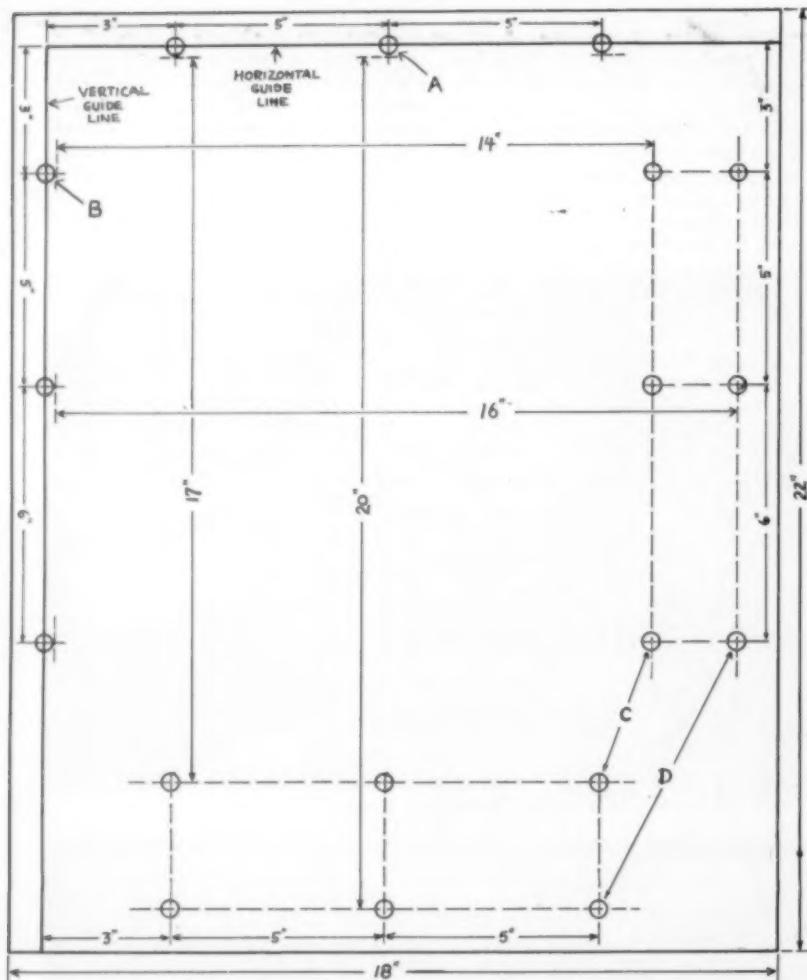
pany, Roanoke, Va. for Borderless Easel Pegs, enclose check and your return address.

2 wooden pegs. $\frac{3}{8}$ " doweling or round sticks. Requisition an ordinary wooden clothes-hanger and you'll probably find it has a cross-piece made of this material. Cut it off and you're set.

(Continued on next page)

At left are all the parts and tools needed to make this useful borderless easel. Below is the finished job with paper in place. Note wooden pegs at top.





The top row of pegs, marked "A", are of wood to provide a firm square edge at all times. Rubber pegs are used in the fixed side row marked "B". Of the holes at right and bottom, the "C" rows are for 14x17 prints and the "D" rows are for 16x20. The rubber pegs are moved to either row as needed. The picture below shows how the paper is held by the shallow groove in the soft rubber.

Tools and Equipment

- 1 brace with 11/32 inch wood or metal bit.
- 1 round file.
- 1 small saw.
- 1 ruler or square.

To make a single size easel follow steps 1 through 7 below. To make a multiple-size easel follow steps 1 through 10.

Procedure

- 1) $\frac{1}{2}$ inch inside the left side or edge of the Masonite draw a pencil line down its full length, parallel to the left edge. This is your vertical guide line.
- 2) $\frac{1}{2}$ inch down from the top and parallel to it, draw a horizontal line across the width of the Masonite. This is your horizontal guide line.
- 3) Down the vertical guide line, measuring from the horizontal guide line downward, make marks at 3, 8 and 13 inches. (For our example we will deal with a 14 x 17 easel in single-size, stages 1 to 7, and then explain process for 14 x 17 and 16 x 20 combination in multi-size easel. The same processes, except for measurements, apply to any other sizes.)
- 4) Along the horizontal guide line and starting at the vertical one, mark off 3, 8 and 13 inches.
- 5) Using the 11/32 inch bit, bore holes on the guide lines where the measured marks were made in stages 3 and 4.
- 6) Measure from the bottom edges of the holes along the horizontal guide line, downward to 17 inches and make dots.
- 7) Measure from the inside edges (right edges) of the holes on the

vertical line and make dots at 14 inches. Using the dots in stages 6 and 7 as centers, drill holes.

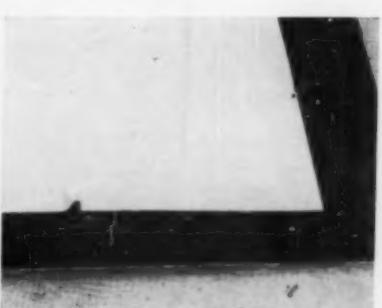
The Clarke Co. recommends 23/64 inch holes and spacing them 3/16 inch less than the desired width and length, measuring from the inside edges of the holes. Such bits or drills are not always available and require careful figuring and measurement, of which your author is incapable. We therefore used the 11/32 bit and a round file to slightly enlarge the holes.

Now come the rubber pegs, which are the heart of these easels. They are cleverly designed to be inserted through the holes from the underside, providing a skid-proof base for the easel. Extending through the top are tips, flexible and undercut to hold the enlarging paper down, they leave practically no marks which require cutting or spotting. Uniquely, the pegs are eccentric or off-center so that by twisting the rubber pegs adjustment may be made for variance in dimensions of the paper, errors in measuring the holes and for tighter or looser fit.

Since an inflexible edge is necessary to properly square the paper the top holes do not use the rubber pegs. This is where the dowels or wooden pegs come in. Before inserting them I pointed mine in a pencil sharpener to reduce the possibility of shadows during enlarging. Cutting them short does as well. An added filip is to undercut them ever so slightly so that the paper is held down by slipping the top edge into the undercut. Merely place a hack-saw blade flat on the easel, teeth pointed toward the top, and up against the inside or bottom side of the wood pegs and move it back and forth 5 or 6 times.

If you prefer to make the easel to handle more than this 14 x 17, for example, 16 x 20 as well, you start with the Masonite 18 x 22. You follow stages 1 through 7 as above; but add more holes.

- 8) From the bottom edges of the holes on the horizontal line at the top you measure 20 inches and make dots.
- 9) From the right (inside) edges of the holes along the vertical guide line you measure 16 inches and make dots.



10) Using these dots as centers, bore the holes.

Now you have holes for 14 x 17 and 16 x 20. You may apply the same principles in measuring and boring holes for any smaller sizes.

The wooden pegs on the top line and the rubber pegs on the left side need never be removed. In changing the easel from one size to another you merely remove the rubber pegs from the right side and bottom of one set of holes to

the set of holes you desire. You can finish up with a handy flourish by inserting enlarging paper, marking its format off with pencil, masking it and then spraying the enlarging area with dull flat paint, white of course. Thus you may focus and compose on this white surface and insert the paper when you are ready to expose.

We want to caution you against relying upon a finished print for measurements or dimensions. After processing

they may be shrunk. It is best to cut a sheet of paper to the proper dimensions or to waste a sheet of unexposed paper for this purpose.

The Clarke Company manufactures low-priced easels built on this principle in 5 x 7, 8 x 10 and 11 x 14. However, and particularly for the larger sizes which they do not make, they encourage the Do-It-Yourselfers and sell the rubber pegs.

May this easel ease your efforts.

The Cable Release

The release, cable, camera, is a hand-operated, semi-automatic, self-repeating, spring-loaded, multi-position accessory. It weighs two ounces and comes in gadget bag models. It is divided into three integral parts: First, the upper operating and grip assembly; Second, the body, and Third, the lower attachment anchor assembly.

In the upper operating and grip assembly are located the upper operating and grip assembly shoulder, and immediately below is the upper operating and grip assembly shoulder bevel. From the upper extremity of the upper operating and grip assembly shoulder projects the operating trip sub-assembly, consisting of the operating trip sub-assembly shaft plunger, the operating trip sub-assembly shaft plunger stop, the operating trip sub-assembly shaft plunger plate, and the operating trip return spring.

The body consists of the core containing the vari-length operating shaft plunger proper, the multi-position operating shaft plunger guide, and the operating shaft plunger guide exterior sheath. Either fabrikoid or metallic exterior sheaths are within maximum allowable specification tolerances.

The lower attachment anchor assembly consists of the lower attachment anchor assembly collar, the lower attachment anchor assembly collar knurl and the lower attachment anchor assembly collar threads located at the extreme of the lower attachment anchor assembly collar knurl.

To operate, the release, cable, camera, is grasped between thumb and forefinger of the right hand at the lower attachment anchor assembly collar knurl and rotated clockwise into the proper receptacle on the camera or shutter body. Rotate slowly and authoritatively until resistance is encountered.

Next, grasp the release, cable, camera, multi-position operating shaft plunger guide exterior sheath lightly between forefinger and middle finger of right hand with palm uppermost. Slide fingers

upward until contact is made with the upper operating and grip assembly shoulder bevel. Right thumb should now be lightly positioned on the operating trip sub-assembly shaft plunger plate.

Final operational phase is accomplished by compression of triad formed by right thumb, right forefinger and

By Scott M. McCarty

right middlefinger to such an extent that camera shutter audibly discharges.

Removal of the release, cable, camera is by the reversal of the operational instructions herein above listed.

And, oh, yes, all this doesn't mean a thing if your shutter isn't cocked!!

Snow-Pod

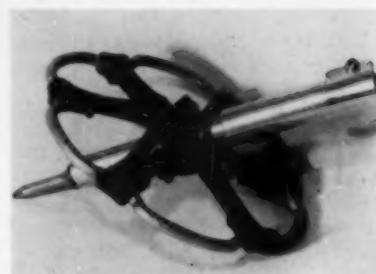
Photographers who work in snow will be aware of the problem of the tripod sinking when the snow is soft and deep. Some workers in the polar regions solve this problem by mounting the tripod on a toboggan. Photographers familiar with such conditions will probably also be familiar with skis and ski poles.

The solution I have worked out to my entire satisfaction consists of the use of the ends of three ski poles, cut off about 5 inches from the spike to include the snow ring. This assembly is attached to my tripod legs by a suitable sleeve and clamp arrangement. No alteration to the tripod legs is necessary. The steel spike of the ski pole base proves very useful when set up on ice. I was able to do the entire job myself in a few hours.

The two illustrations will give a clear idea of these "snow feet." Illustration #1 shows the complete unit which slips on and is secured by tightening the screw. Illustration #2 is an enlarged detail of the clamping method.

I selected some old ski poles, the shafts of which were the same diameter as the legs of my tripod. This made the sleeving a simple matter. With most pole designs, in any event, it would be a simple matter to remove the snow rings. Then, if some tubing were obtained that was a slip-fit on the tripod leg, entirely new feet could be assembled and no

sleeve would be necessary. If this were done, the lower end could be plugged with wood. A 4 inch nail driven into a deep-drilled hole in the wood would, when sawn off and filed to a point, provide an ice spike.



TECHNIQUES INFORMATION COMMITTEE

Questions—Answers—Information—Interpretation

Several questions have been asked concerning exposure meters. Some of these questions are:

- Question #1—*How long will an exposure meter last?*
- #2—*Is there a difference in the cells in expensive meters as compared to less expensive meters?*
- #3—*Why don't American manufacturers make more compact meters?*

These answers have been supplied by General Electric and, of course, refer to their products.

Answer #1—For all practical purposes the selenium photocell will not wear out. That is, with normal use (about two hours per week) it should last about sixty years. What might happen, however, is that the electrical connections could become corroded or otherwise dirtied through misuse or high humidity conditions, and a high resistance short develops. This makes it appear that the photocell is worn out, but this is usually not the case. Under such conditions a gentle tap of the meter in the hand will usually free this high resistance short and restore the meter to good operating condition. If the condition should continue the meter should be returned to the factory or authorized repair station.

Answer #2—There is no difference in the cell found in an expensive meter as compared to an inexpensive meter except for size. In other words, the quality is the same.

Answer #3—American manufacturers don't make smaller meters simply because the larger a meter is (within reason) the easier it is to read and the more accurate it can be made. In the bigger meters it is possible to build in more "reserve horsepower." It can be made more rugged and will stand heavier shocks. The smaller meters are more difficult to read, have smaller operating range, and are less rugged than their larger counterparts.

Several questions, or rather, challenges, were received concerning the reactivation of Staticmaster brushes. These were worded about as follows: "I can reactivate a Staticmaster brush, can you?" The Nuclear Products Company, who manufactures Staticmaster brushes, was queried on this and replied

that they know of no method of reactivation other than replacing the sealed polonium source. These sources are available only from Nuclear Products Company, and are never sold separately, only as part of the brush. They further point out that the brush should never be taken apart or the radioactive strip touched since the radioactive Isotope Polonium 210 is toxic. If the strip is touched, wash your hands thoroughly before eating or smoking.

QUESTION: In copying transparencies, is there any effective means of controlling contrast?

ANSWER: Masking is probably the most effective means of reducing contrast when copying transparencies, while still retaining reasonably good color quality. There are many variations of the masking technique, but it essentially consists of making a black and white negative of relatively low density and contrast by exposing through the transparency with the negative material in contact with it. After development and drying the mask is reregistered with the transparency, and the combination is then used to make the duplicates. There have been numerous articles in the journal that cover the details of the masking technique. Contrast may also be reduced by modification of the processing procedure, but in such cases the color quality suffers considerable degradation.

QUESTION: What are the controlling factors in the lens-film combination for high resolutions?

ANSWER: In addition to the character of the lens and that of the film itself, are many things, including the proper relationship between the lens and the film. Among these are exposure and development. Developing time, or degree of development is usually considered to be more important than the type of developer itself.

QUESTION: We know that in color printing, filters placed above the lens give better definition, but what happens to the color rendition when the filters are placed below the lens?

ANSWER: By placing the color filters above the lens, and preferably above the original being printed, the effects of the filters on definition and contrast are virtually eliminated. When the filters are placed below the objective lens, they not only affect the definition, but also

the contrast as a result of the flare from the filter surfaces, effects similar to those that are produced by multiple lens glass-to-air surfaces.

QUESTION: In making duplicates or having duplicates made of color slides with gray tones, is it possible to get gray in the copy slide rather than blue?

ANSWER: Yes this can be done by choice of filters to produce a neutral gray, but ordinarily this can be achieved over a relatively small density range. It is conceivable that a neutral gray density at a particular level may not result in the best overall quality of the transparencies, and for this reason, this should be considered in making the print. This situation is particularly true if the gray density is fairly light, because at the ends of the photographic scale the distortion between the color layers is generally apt to be greater than at the middle portion of the scale.

QUESTION: Is an ASA color film rating planned?

ANSWER: Yes the American Standards Association Subcommittee concerned with this problem is likely to come up with a workable standard within the reasonably near future.

QUESTION: With a wide angle lens for a 35mm camera, is there any difference in the amount of architectural distortion at different f stops?

ANSWER: Usually we would expect no significant variation in distortion at various lens stops. If this existed to any degree, it would show up as unsharpness at the wider lens apertures.

QUESTION: How is the ASA exposure index of film calculated, and is it as accurate as people think it is?

ANSWER: The American Standard exposure index system is based on a Sensitometric Correlation with the deepest shadow areas of average photographic scenes. The present exposure index incorporates a safety factor, but a proposed revision will eliminate this, in view of the more precise exposing techniques available to the average photographer. The exposure index determinations are usually made with an accuracy of plus or minus 1/6 of a stop. This is very precise, when weighed against the variations in shutters, lenses, processing techniques, interpretation of exposure meters, and so forth that enter into the actual exposure.

QUESTION: Why doesn't someone bring out a 24 or 20 exposure 120 size black and white or color roll film to prevent running out in the middle of an assignment?

ANSWER: It is very likely that a film of this length would have to be made

quite thin in order to get it along with its associated duplex backing paper onto the roll film spool. Coupled with this, would be the problem of handling such film in many of the automatic cameras which are geared to film conforming to present ASA Standards. There seems to be a larger number of requests today for manufacturers to come out with film having fewer exposures so that the photographer will not have to make so many pictures before he has his films finished.

QUESTION: *Why is late evening light blue?*

ANSWER: Late evening light coming from the sky is primarily blue, and if the sun has gone down this represents all of the light illuminating the scene. If the sun has not gone below the horizon, the portion of the scene illuminated by the sky is deep blue, while the portion of the scene illuminated by the direct sunlight is deep yellow or even red by comparison. Thus this combination of extreme cold light with extreme warm light creates a problem of making color exposures in some instances, while in others it may contribute to a very artistic photographic interpretation.

Send your technical questions to John R. Kane, R. D. #1, Chenango Forks, N. Y.

STUMP THE EXPERTS

If you are coming to Louisville, be prepared with the questions you think will STUMP THE EXPERTS. Meet John Kane and a panel of those who know the answers and if your question stumps them reap a cash reward. If you can't make the Convention, write John Kane at the address above and he'll get the answer for you.

Pose Pretty, Please!

By F. E. (Doc) Westlake, APSA, M. Photog.

Second of a Series

The sun, the sand, and *the girl*. It is the time of year when this combination filters into our photographic thinking. And so we take our patient wife, girl-friend or willing model to the beach . . . to make the cheese-cake to end all

cheese-cakes. Somehow though, the contacts do not look as good to us, as they did that day through the camera finder. And so this month let us take a look at a couple of errors which we just didn't see, that day.



The "broken wrist," the right angle bend, the collapsed wrist, call it what you will . . . can suggest an unpleasant accident. It can suggest grossness, great weight; and in some positions it can, like the foot on the end of the leg, suggest a flipper.



In this pose the feel of great weight on the hand is gone. Gone too is the possible feeling of "flipper" or "broken wrist" . . . and we have in its place a shapely model of a hundred pounds.



Donna Noble, model from the Patricia Lee Modeling School & Agency, St. Petersburg, proves that the bottom of even a Babe's foot is uninteresting and far from beautiful. As posed here, it is a stump with a flipper on the end; and yet so often we're so busy looking at big brown eyes or nice white teeth that we don't "see" the other end.



The bottom of the foot and the stump have disappeared; and we now have nice flowing lines. The weight of the body has been shifted as much as possible to the far side to minimize *schal sitzplatz*. (See Part I, last issue). Since it is impossible to eliminate all flatness, here is a good spot for using a scarf to sit upon.

CINE SECTION

PSA-MPD Course in Motion Pictures

Lesson Two

By George W. Cushman, APSA

Illustrations by the Author

In our first lesson last month we presented the principle of the camera, showing how it worked and describing briefly the types of cameras available in terms of their lenses, emphasizing that for the most part the camera itself remains pretty much the same, the difference coming in the lenses used.

A. The modern motion picture camera is a delicate instrument. The price may be \$30 or it may be \$3000. The price does not mean the camera can be thrown around. Any machine that takes 16 pictures in a second demands respect. A slight jar may bend some delicate lever or shaft just enough so that the mechanism does not run true, resulting in a jiggly or otherwise imperfect picture, or a lens can be jolted lightly, not enough to be seen with the naked eye, but enough to cause the picture to be badly out of focus.

Cameras should be kept in their cases and should be wrapped in cloth or some other material during long trips or peri-

HOW TO USE THESE LESSONS

With this issue the Motion Picture Division presents the second of a series of lessons on motion picture photography which started in the last issue.

These lessons are designed for use by clubs or groups* already organized or especially organized to follow the lessons in this course.

Nine lessons will be presented for the next nine months, and starting next year at this time, nine more will be presented. This year's lessons are mostly for the beginner. Next year the lessons will be more advanced.

It is suggested each club or group designate one member to study each lesson in advance, then present it to the group, allowing discussion from the members on all points described.

The Motion Picture Division will give to each member club a set of eight 2x2 slides for use with each lesson. These eight slides correspond to the eight illustrations which will accompany each monthly lesson. The 8 slides for each lesson will automatically be sent to each club registering for the course. There is no charge to member clubs for the slides. Registration blanks and full details may be obtained from Mrs. Esther Cooke, APSA, Course Chairman, 407 Spring Street, Albany 3, N. Y.

*Individuals should organize a study group if there is no local club.

portable. The important part of motion picture making is not the equipment but the person who uses that equipment.

the person who uses that equipment. Therefore, learn to use the equipment properly and you can expect excellent results.

C. Many amateurs never get good results because they have never really gotten acquainted with their cameras. Before a foot of film is ever exposed by anyone, the camera should be thoroughly understood. Different makes have different levers, buttons, scales and dials. Essentially they are all the same, but some camera owners go for years not bothering to find out the purpose of some of the gadgets on their cameras.

D. The lens. First, let's take up the lens on the camera. Last month we mentioned non-focusing (fixed focus) lenses and focusing lenses. If yours is a fixed focus lens, you don't have to worry about setting the focusing ring on the lens, but if you have a focusing lens, and most of the better cameras do employ focusing lenses, let's study this feature for a moment.

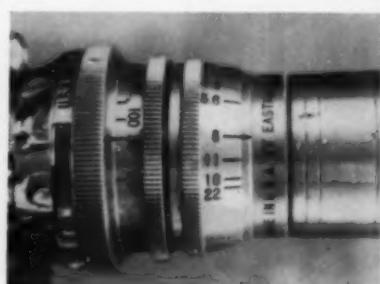


Fig. 2A

In Fig. 2A we see a typical lens as found today on motion picture cameras. The ring at the left is the focusing ring.

There is nothing difficult or tricky in setting the distance ring of a focusing lens. You measure the distance from the lens to the subject and set the ring accordingly. In our example here the lens is set for a subject at 50 feet.

You may ask, how do you measure the distance? Well, the professionals in the Hollywood studios use a tape measure, and this is the most accurate method of any. For the amateur who may not want to go to this bother, or may not have the time, or perhaps wants to shoot a duck in the water and can't get to the duck to measure it, a small device known as a range finder can be purchased for a few dollars at most camera stores. With this device the distance to any object can be quickly measured.

Although the focus is critical with some lenses, the distance can be missed by a few feet and the subject will still be acceptably sharp on the screen. A little practice in judging distances from 8 to 25 feet will result in the cameraman being able to judge these distances accurately enough for the purpose.

But whatever method of determining the distance is employed, the focusing ring is merely set at that distance, and that is all there is to it.

E. Exposure. By exposure we mean the time during which light is passing through the lens and is reaching the film. A film requires just so much light to result in a perfect picture. In order to get this much light, a time exposure is required.

If the lens has a small opening, more time will be required for a given amount of light to act on the film in the camera than if the lens has a large opening. In other words, then, the larger the opening, the shorter the time required to make the proper exposure.

In a still camera we could expose a film for an hour if we wanted to, if that was necessary to get the proper amount of light through the lens.

But in a motion picture camera, as we learned last month, sixteen separate pictures are exposed every second. We also pointed out that a shutter covers the aperture during the time the film is pulled down and a new section of film is brought into place for the succeeding picture or frame to be exposed. This means, then, that if the shutter is a 180° shutter, that is, if it is half opaque and half open, that the light will be cut off from reaching the film for half of that 1/16 of a second. The result, then, is that light is permitted to reach the film for only 1/32 of a second. (The design of the shutter may vary this from 1/30 of a second down to as little as 1/40th of a second. The difference is 8/1000ths of a second! Not nearly as critical as proper diaphragm setting.)

This interval we call the exposure time, and every camera owner should learn for a certainty what the exposure time of his camera is. It remains stationary on most cameras, but can be altered in certain cameras as we shall learn in a later lesson.

Our exposure time, then, is fixed. Our film must be exposed at 1/30th of a second. But suppose there isn't enough light on the scene we want to photograph to get a proper exposure? The answer, then, is to open up the lens in order to let more light in. Our object here is to open the lens sufficiently to let in enough light to result in a perfect exposure, but no more.

How do we know when we have the right size lens opening?

One way is to follow the instructions that come with the film in use. The manufacturer's printed instructions will tell what opening to use.

All lenses, even the very cheapest, have a scale which tells the relative size of the opening. This scale, which we shall study in greater detail when we take up the subject of lenses three months from now, is a series of figures which, to the beginner, are rather meaningless. Never mind that for now. In Fig. 2A we also see a right hand set of figures or scale. These figures indicate the opening inside the lens—that is, how much light will pass through the lens onto the film. In this illustration the lens diaphragm ring (as it is called) is set at 8. It is usually designated f:8 or f/8 or F:8 or 1:8. All are the same. When a camera is exposing a color film such as Kodachrome in sunlight, the proper opening to use is normally f:8. This holds true no matter what lens is being used, for this is a relative figure, and no matter whether the lens is big or small, f:8 means the same amount of light is passing through to the film.

If the light is not very bright, the lens must be opened up wider, perhaps to f:5.6, which, by the way, will let in twice as much light as at f:8. Or, if there is an overabundance of light, the lens opening must be closed down, to, perhaps f:11. This lets in just half as much light as f:8. These points on the lens rings are called "stops", and from this comes the expression "stopping down" the lens which means to let in less light.

F. Exposure Meters. What other ways can we determine the correct exposure? The most universal method employed today is to use an exposure meter. This device, shown in Fig. 2B, has a photoelectric cell which is activated by the amount of light present, and this in turn can be read on the meter scale. The proper calculation in terms of the lens



Fig. 2B

setting is then quickly made, and the lens is set at the proper opening.

G. Using Exposure Meters. In Fig. 2B we see a youngster taking a reading with an exposure meter. He is doing it incorrectly. He is holding the meter quite high on his subject, and his subject is against the bright summer sky. As a result, the wide expanse of bright sky will tend to cause the meter to read too high with the result that the picture of the boy is likely to be underexposed.



Fig. 2C

The proper way to take such a reading is illustrated in Fig. 2C. Here the youngster has moved closer to his subject, has raised the meter slightly, but more important, he has pointed the meter down somewhat so that the wide expanse of sky will not cause the needle to go too high. He can now expect a more correct reading of the meter with a better exposure on the film.

Exposure meters cost from \$15 to \$30 and since full instructions accompany each instrument, we shall not discuss their use further here.

Last month we mentioned briefly the "electric eye" camera. It is, simply, a camera with an exposure meter such as we have described built into the camera in such a way that the needle, instead of registering on a dial, actuates the exposure ring and automatically sets the size of the lens opening. It should be clear to see that if such a camera were aimed at the boy in Fig. 2B the exposure would be for the sky instead of the boy's head which, in relation, is but a small part of the area covered by the

lens and meter. This is the chief drawback of automatic electric eye cameras.

H. Centering and Framing. When the average beginner takes his first picture of a person's head, the result is often as shown in Fig. 2D. The top of the head is cut off. Is the camera at fault?



Fig. 2D

Not at all. The condition is inherent in all cameras which have the finder above, below, or to one side of the camera's lens. In Fig. 2D, the cutting off of the boy's head resulted from the finder being on top of the camera, where most of them are today.



Fig. 2E

Fig. 2E shows how the close-up of the boy should have turned out. This is exactly the way it looked through the finder. Is the finder wrong? What is the trouble?

I. Parallax: The trouble isn't really a trouble at all, but a condition that is to be found whenever a lens must be placed in one spot on the camera and the finder at another.

Let's study Fig. 2F. Here we see a drawing showing a typical camera with the finder above the lens. When sighting through the finder we would normally see the area indicated by the dotted lines. In this instance we would see the man's head, the same as we see in Fig. 2E.

But notice the area that will be covered by the lens! This area, indicated by the solid line, cuts the man's head half off. The reason is obvious. There is a displacement between the lens and

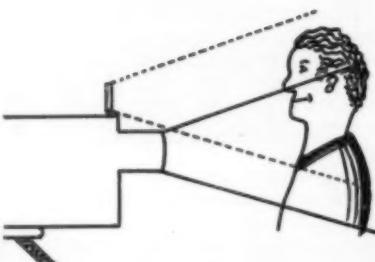


Fig. 2F

the finder, and as we have illustrated, this displacement, which is known as parallax, can be disastrous at close distances. The further an object is from the camera, the less noticeable this displacement is. Beyond 8 feet it can be ignored with most cameras, but at a distance of three or four feet, it is something to be reckoned with.

What can we do about it? First, we can allow for it. When trying for a close-up such as is shown in Fig. 2E, the camera should be raised about one third (at a distance of three feet) so that the head of the subject will not be cut off. In fact, it would be well to make a few tests with the camera on short distances to learn the exact distance to raise the camera for proper centering.

Owners whose cameras have the finder on the side will find a horizontal correction must be made rather than vertical as in our illustrations here. And some cameras have a finder that is above and to one side. In this instance both a slight horizontal and vertical correction must be made.

J. Extreme Close-ups. Assuming the centering problems are licked, how close can a subject be from the lens and still be in sharp focus? There is hardly any limit. With a focusing lens, a subject can be placed at the nearest distance at which the lens will focus. This may be 24 inches, 18 inches, or, with some lenses, even 12 inches.



Fig. 2G

But look at Fig. 2G. What kind of a lens was needed for a shot like that? Any camera with any lens will do it, even the fixed focus lenses that don't focus closer than 8 feet. This particular

shot was made about 5 inches from the camera. How?

A close-up lens is used in conjunction with the regular lens on the camera.



Fig. 2H

Such a close-up lens (also called a front lens, auxiliary lens, portrait lens, and by several other names) is shown in Fig. 2H. Fortunately these close-up lenses are quite inexpensive. They can be purchased in ten cent stores at the spectacle counter for a dollar or two a pair. The one pictured here was purchased in a camera store. It cost more money, but it has its own adapter ring that permits its being quickly and easily placed over the camera lens where it remains solid. The dime store variety, while just as satisfactory photographically, must be mounted on the lens with Scotch tape, or held in some other manner.

Such lenses are rated in diopters. The diopter rating has a direct bearing on the distance from lens to subject. The method of figuring is simple. Fig. 2G was made with an 8 diopter front lens. The fly was 5 inches away. $5 \times 8 = 40$.

That is the formula. Distance times diopter must always equal 40. If you should have a 2 diopter lens, your subject must be 20 inches away. If your subject is 10 inches away, you will need a 4 diopter lens.

Your camera lens is set at infinity, if it is a focusing lens. If it is a fixed focus lens you do nothing to it at all.

There is no increase or decrease in exposure.

When using close-up lenses there may be some variation. A few tests will show the exact distance for any lens. For example, a 4 diopter lens may focus at 9½ inches instead of exactly 10. A few trials will give the exact distance for each lens used.

K. Altering film speeds. Some cameras have a slow motion device. This regulates the speed of the film through the camera. If the film is speeded up—if more than 16 pictures are taken a second—yet projected on the screen at 16 pictures per second, the result will be slow motion. This is how slow motion pictures are made, by running the film

(Continued on page 53)

The Film As Art

By Peter Gibbons

"The Cinema is an art. It is the first and only new art form to be discovered by man within recorded history. He could not have discovered it earlier because it is the child of the industrial revolution. It is the one positive creative discovery of the machine age, for it depends for its existence on machinery, chemical processes and electricity. It is an art because it represents the end of that quest for representation of life in movement which began when the cavemen of Altamira painted leaping figures on the walls of their caverns. Despite the sound track, it is an art because it is visual."

These are the words of Basil Wright, the great British film director, writer, lecturer, and film historian.

The word ART can be used to mean many things. In one sense it can simply mean the skill of the artisan, as when we speak of the art of the basket weaver or the cabinet maker. In that sense no one is likely to argue about the use of the phrase "The Film as an Art." A great deal of talent and skill has gone into the making of even the most mediocre of films made both here and abroad. Hollywood with all its multiplicity of equipment and its great reservoir of talent has probably developed the art of movie making to the highest degree if we are to consider technical skill alone. But the expression THE FILM AS ART means something entirely different. It implies the same meaning as when we speak of Painting as Art, or Sculpture as Art, and it obviously means far more than technical skill.

Certainly we cannot consider every film a work of art any more than we could consider every piece of painting a work of art. A huge display on the side of a building eulogizing a popular beer is a painting; so is a masterpiece by Picasso hanging in the Museum of Modern Art. Obviously both could not be considered works of art. And there are those who would deny the works of Picasso the right to that distinction. I am not one of them, however, even though I might not completely understand what he is trying to do.

In the same way as those who do not like the works of Picasso, Dali, Van Gogh or even Grant Wood there are many who would deny the film the right altogether of being regarded as art. They would point out that it is essentially a photographic medium and cannot

record anything that does not exist outside itself. They would emphasize that it is mechanical, and, that while it is possible to juggle the various fragments of the picture in editing and place them in certain relationships, the creative possibilities of such mere assemblies are obviously extremely limited.

They would say that the film offers the artist no possibility of being able to create out of a pure void a pure work of imagination as Cezanne did when he stood before his bare canvas, or Michael Angelo before the shapeless marble block, or Shakespeare with a blank sheet of paper in front of him.

But the film maker can create, not only in the images he records, but in the arrangements of these images just as artistically as the painter arranges his colors on the canvas, the sculptor his forms in his stone, or the writer arranges his words in his verse. The scenes or incidents he chooses to record are limited only by his talents, the same way the choice of the colors, the forms, or the words of the other artists are.

Art is something that can be repeatedly created with talent, taste, and imagination and which can make an audience react emotionally. It can be visual, audible or literary. Time to a great extent determines how genuinely something can be considered a work of art. It shows whether a piece as a creation is a lasting thing and separates that which is art from that which is not. Real art in any medium can stand the ravages of time and the changes of taste and opinion.

To those of you who do not know me let me say that I am not one who has his head in the clouds about this subject. I have never been considered an "arty" person. I am not a "long hair." In fact I consider myself a very prosaic person and take a very practical approach to motion pictures as an art form. Those of you who know me know that this is true. But I also take a very serious approach to motion pictures and have watched and studied and analysed films for a long time, not only the new films but the old ones as well.

• • •

When motion pictures were young the first films made were all with the camera in a fixed position. Here the motion pictures were copying the theatre, in which everything,—the action, the subjects and the emotion,—were all viewed from the same position. If the actors spoke there were titles flashed on the screen to tell what they were saying.

There were scene changes, of course, but these were also shot and viewed from the same point. They were almost like scene changes in the theatre and the audience did not see or experience anything that it would not experience were it seeing a play on the stage.

At this point the film was nothing more than a photographic reproduction of the stage and for a time everyone thought that this was the limit of its possibilities. They thought that plays could be photographed and shown to people at a fraction of their cost in the theatre, and that many people who could not afford to go to the theatre could see at the movies a cheap imitation of the real thing.

If the film had stayed at this stage of advancement certainly it would never have been anything else. But there were men who, after they made several motion pictures, saw the film as something more than that. They saw that things could be done with motion pictures that could never be achieved on the stage or, in fact, could not be experienced in real life. They saw that the film had many creative advantages, things that were unique to this medium alone.

It was not until pioneer directors like Porter, Griffith, Pudovkin and Eisenstein started taking advantage of these things that were available to film makers alone that the cinema grew up and established itself as a new art form which was due to rank among the other forms of art such as the theatre, music, painting, and literature.

Many people still feel that the film is closely allied to the stage. Nothing could be farther from the truth. They cannot see the film as an art form because they still think that a motion picture made from a play is just a photographic reproduction of the play. Unfortunately many times it is, but the film is not limited to this type of duplication. In fact it is only when it gets away from imitating the theatre that the film shows itself as a separate art form.

Fortunately there are things unique to motion pictures which sets this medium apart from any other dramatic means of expression. With these devices the film-maker can easily and quickly move from one scene to another; he can move backwards or forwards in time; he can compress or extend time; he can show actions developing simultaneously and quickly intermix these related, or unrelated, actions. He therefore has greater freedom than the dramatist in the sense that he is able to control and present more easily a wider variety of dramatic incidents. Even the magical, the fantastic, and the supernatural are not beyond his grasp.

But he cannot rely so extensively as the novelist on description, at least of the verbal kind. He has to create a rep-

This talk was given at the Detroit Regional and will also be heard at the Louisville Convention.

resentation of something actually happening; it is not enough for him to describe character, he must reveal it pictorially.

All of these, however, are the merest generalities, obvious to anyone, and it is clear that we must explore the nature of the film medium a good deal further before we can fully appreciate the limitations which the movie maker must reckon with, and before we can judge whether he is making the fullest use of its possibilities.

Let us take a look at these things which we said are unique to motion pictures. First of all there is the basic element of motion pictures, the Shot; there is the Long Shot, the Medium Shot, the Close-up, and variations of these three. Then there are such devices as the Fade, the Dissolve, the Flash-back, the Reverse Angle, the Jump Cut, Parallel Action, Running Shots, Cut-away, and many others. It is the creative assembly of the shots, utilizing these devices, that make the film an art form. The process of assembling these elements is what we call Editing.

Pudovkin says, "The foundation of film art is Editing," and this statement, with which he begins his classic manual *Film Technique*, is as valid today as it was when it first appeared in 1928. It has survived the advent of sound, color, television, and wide screen. By Editing he did not mean that which many of us naively think of as the joining together of similar scenes in the correct chronological sequence. He did not mean removing from our movies scenes which are out of focus, underexposed, or undesirable because of some other defect. Nor did he mean simply the arrangement of shots we have taken in order to show how something is done, where someone is going, or what someone is doing.

What he really meant by editing was how the film maker as an artist, with his imagination and creativity, used the material that was shot, to create an emotional reaction, to control his audience, to create the mood or idea he wished to convey, not primarily by the material he used but by the way this material was cut and put together. He felt that creative editing was not putting two scenes together and getting the product of the two scenes, but putting two scenes together to get something that was not to be found in either of them. In other words, he believed that one plus one should not make two but that they should make three or even four. If the sum total of the entire picture equals only the total of all its scenes, then this is not creative film editing and it is not film as an art. But when the same material is edited in a different way and by the arrangement of the scenes something develops that is not to be found

in any of the individual scenes, this is creative editing.

Pudovkin even went so far as to say that in the art of the film the material shot is of little consequence compared with the way it is assembled, and he made several experiments to prove it. He and Lev Kuleshev, a young painter and film experimenter, took several shots of the well known Russian actor, Mosjukhin. These were static close-ups in which the actor made no effort to express any particular feeling. These extreme close-ups of the actor, which were practically identical, were joined with other scenes in different combinations. In the first combination the shot of the actor was immediately followed by a shot of a plate of soup sitting on the table; it was obvious that the actor was looking at the plate of soup. In the second combination the actor's face was joined to shots of a coffin in which lay a dead woman. The third close-up was followed by a shot of a little girl playing with a funny toy bear. These shots were made at different times in different places. In fact Mosjukhin never saw the shots which were interspersed with the shots of him. When these three combinations were shown to an audience who had not been told of the experiment, the result was terrific.

The public raved about the acting of the artist. They pointed out the heavy pensiveness of his mood over the forgotten soup; they were touched and moved by the deep sorrow with which he looked on the dead woman; and they admired the light, happy smile with which he surveyed the girl at play. But Pudovkin and Kuleshev knew that in all three cases the face was exactly the same.

These experimenters claimed that every object taken from a given viewpoint and shown on the screen to spectators is a dead object even though it has moved before the camera. Only if the object is placed together among a number of separate scenes, and only if it is presented as part of a synthesis of separate visual images, is it endowed with filmic life. These images mean nothing in themselves but are like a word in a sentence which does not convey a thought until it is joined with other words, and even then can mean several different things if the words are simply changed around. It is these discoveries which were dissected, analyzed, and experimented with which helped to make the film an art form. These rules are still good today and are used to some extent in practically all good films.

You probably are wondering why I have used the work of the Russians as examples to illustrate many of these points when the American film pioneer D. W. Griffith was the first one to use many of these unique devices of the

film. The reason is that Griffith used these things instinctively in his great films like *Birth of a Nation* (1915), and *Intolerance* (1916), both of which are still hailed as classics today. He did not study or analyze his techniques to learn how they could be used to advantage in other types of films. After the First World War, Griffith, who was a romanticist and an idealist, could not produce films that could be appreciated by the disillusioned cynics and realists of the post-war world. The Russians, on the other hand, seized upon all of Griffith's ideas, studied them, analyzed them, and though they gave Griffith the credit for their success, used them to make the great films for which they are well known: *Potemkin*, *October*, *Mother*, *Alexander Nevsky* and many others.

These analyses and experiments were the basis of the study of the film as art and are used today by all students of the film who want to understand this wonderful medium of expression. Eisenstein's books *Film Form* and *Film Sense* and Pudovkin's *Film Technique* are books that practically all writers on film refer to for their examples. The first two are now available in a combined issue in a paperback edition. And I hasten to add before you rush out and buy them, that much of the writing is very difficult to understand. But if you read and reread them enough times you can separate the worthwhile material from the gobbledegook and get a fairly good idea of what they are saying. I might say here before I am accused of plagiarism, that I am quoting freely from these works in my talk today. The Russians were pioneers in the development of the film as an art form. Since 1939, however, European, Asiatic, and American film makers have taken up the challenge of the Russian experiments and today surpass the Russians as makers of art films.

Another European film analyst was Bela Belazs, a Hungarian, who for a long time was a film critic in various European cities. His book, *The Theory of the Film*, to my mind is a classic, but it too must be read with great freedom of thought so that you can, as it were, separate the wheat from the chaff. When I read these books I read them "abstractly," listening to what the author has to say with a detached interest even though I disagree with it. Although much of it sounds like nonsense, out of it come some profound thoughts, which when digested help you not only to enjoy the art films more, but other films as well.

One factor which helps us to recognize something as art is an appreciation of the medium in which the artist is working. Many people do not think of the cinema as art mainly because they have not seen many, if any, of the great films which are considered works of art

by the experts. It behooves us, then, to try to find out what makes these films superior and why they are considered to be works of art. In this way we can study the cinema and get not only a greater appreciation of the finer films but also a better knowledge of the art of movie making—something which we are all eager to have.

Some of these great films were milestones in the development of motion pictures. They introduced new techniques which today seem quite commonplace, but which at the time of their introduction were discoveries brought out of a void by the inventor's creative imagination. The close-up, for example, was unheard of when Griffith started making movies, and although he was not the first one to use it, he used it creatively in many of his early films. Today we take this device quite for granted, as if it had been used right from the beginning of motion pictures.

The purpose of this talk has not been to convince you that the film is an art, but to help you to understand and appreciate it, and to give you an interest

in reading some of the books I have mentioned. Before I bring my talk to a close I would like to reiterate some of the more important points I have made here today.

Shots are the basic elements of motion pictures.

They are like words in a sentence.

The selection of the shots creates the forcefulness of the sequence in the same way that the selection of the words in a sentence creates its forcefulness.

The arrangement of the shots is the important thing in expressing an idea. In the same manner that the changing around of the words in a sentence can completely change its meaning, so can the rearrangement of the shots change the meaning of a sequence.

Shots can be juxtaposed in a way that give them meanings not to be found in any of the shots alone, or in the same shots assembled in another way.

Technical know-how is not the most important ingredient in making a motion picture—creative talent is.

Practically every film made today, domestic or foreign, amateur or professional, has elements in it that could make

for an art film. It is not that these elements *are* used but the *way* they are used which make a film a work of art.

What I hope I have done today is to help you to see that good motion pictures are not simply photographic copies of actions or events. Such records serve a purpose, but the cinema can do greater things than that. By creative film making a spirit and a vitality can be given to an event that cannot be seen in a straight photographic record of it, no matter how complete or how authentic. It is the art of the cinema, with its cuts from shot to shot and its elongation and compression of time—its dynamic editing—that makes an event a living, breathing thing, which many times is more exciting and more interesting on the screen than was the original event itself.

Anything done in motion pictures, whether it be a play, a book, an original screen story, or a documentation of an event, will have a quality all its own because of, and only because of, the use of the elements of motion pictures. Whether it is a work of art depends on the imagination and creative talent of the person who makes it.

ANIMATION

Questions & Answers

By Betty Stefenel

I've made a few animated movie shorts and when these are shown at movie clubs they never fail to arouse many questions on animation. I shall try to answer many of those most frequently asked.

Question: Was the film made single, double or triple frame per move?

Answer: This, of course, primarily depends on the picture being discussed. I shall give one answer to cover all. Many filmmakers are under the impression that by using two frames for each movement animation becomes smoother. This isn't exactly so, though it may be good practice for one just starting with animation. The logical assumption being that as a novice he may be moving his objects too much per frame and the double framed action will be slowed to a more natural movement. My practice is to use single frame movement.

Question: How much are the figures moved each time?

Answer: For a slow movement filmed single frame each move can be made at 1/16 inch. Average movement was 1/8 inch different than the previous shot and

fast movement scenes were filmed 3/16 inches apart. Very fast or jerky movement was filmed at 1/2 inch for each move. These measurements apply when the figures being animated are about two feet from the camera. At greater distances from the camera the moves may be further apart. When using two frames per movement my moves were nearly 1/4 inch apart.

Question: How long does it take to make one of these films?

Answer: For most of the movies where everything was in readiness, I would average up to ten feet an evening. In the films containing many objects to move, one to two feet of film was par. An average evening of animation lasts about four hours.

Question: How do you plan your animating?

Answer: By constant experimentation. Every new film idea is tried out. There is always film in the camera. Only a foot or two is required for an experiment. Whenever possible one of these timing experiments may be used at the beginning of a fresh roll and another may be at the end. By this practice I not only learn the answer to my experiment but I've also lessened the chances of a spoiled shot at either

the start or ending of the roll. All these practice shots are filed away for future reference. By keeping tracing paper and a note book handy new ideas are constantly added for future experiments. Continual practice in the art of animation is most important and within a short while one begins to develop the know-how and confidence required for this fascinating type of work. Eventually such practice should lead to a complete animated film.

Question: Is there any favored type of animation?

Answer: That, of course, will depend upon the script and what your film must tell. While making test strips of animated movies as advised in the last answer, a certain type of animation may strike your fancy. This could be of the simple type such as a chair moving about the room. Or you may want to try animating some small statues or toys. As a beginning practice in the making of animated films one should experiment with animated film titles. This is the type of title in which a group of scrambled letters re-arrange themselves to form a legible title. Next try cut-outs. Use construction paper for this. Just let the imagination run rampant and you will cre-

ate a new character or characters. Dolls with movable legs and arms are another favorite tool for animators. Finally try cartooning. For this use unruled binder paper and for perfect registration three headless nails on a board. Simple drawings are best for the beginner. A bouncing ball or just a couple of feet walking are ideal practice subjects.

Question: Are any good books available on animation?

Answer: I know of three which are very informative and helpful, these three cover all types of animation. Most art dealers stock Foster's Book on Animation. At your favorite camera shop you may purchase two Focal Press Books on animation. All of these books are relatively inexpensive and are a must in the animator's library.

Question: Isn't animation a tremendous amount of work, is it worth all the time and effort expended?

Answer: In one case I did find it trying only because the efforts were bent in attempting to please someone else. In this artistic pursuit it is important that one gives expression to his own ideas. When I made the films which were truly mine the pleasure of such work was greater and time passed rapidly. In any event, no matter how many disappointments, all the effort put forth in the producing of an animated film is soon forgotten as you view your first attempts at animation. This is a most creative type of work.

Question: My camera doesn't have a single frame button, how can I do animation?

Answer: In such a case you will have to settle for two and sometimes three frames per move. However, this shouldn't keep you from making very good animation. With a little practice it's possible to give the camera starting button a quick tap which will allow only a couple of frames to go by. Another bit of advice is to only partially wind up the camera motor. Say only about 1/4 the total spring capacity. This is called a "lazy motor" and may even aid in achieving single frame when the starter button is tapped. As animation is a slow process you won't need much winding anyway. One word of Caution. When tapping the starter button be very gentle as movement in the camera's position would affect the scene being photographed. Naturally, all animation requires a very sturdy camera mount or tripod.

Question: How is exposure for animation calculated?

Answer: Exposure for animation is determined by the same method used when making titles. In my own work I use a vertical titler and the exposure at two feet, using two #1 photofloods calls for an average exposure of f-8. You will note the use of the word average. As in all photographic exposure, white or light subjects require less and the darker subject will require more. Careful use of an exposure meter is imperative on this type of work as the light is more concentrated on the smaller area and could readily record an erroneous setting. In the event no meter is available it will be necessary to rely on the previous experiments and the notes taken at that time or to follow the exposure instructions included with each roll of film.

Question: What are some of the materials used in animation and where can I get them?

Answer: You'll find that your art supply dealer has an almost endless supply of goodies that can be used for animation. As a matter of fact, a visit to his store may give you several new ideas. His supply will include colored papers, acetate sheets, paints that will paint on acetate, and inks that may be used on the acetate sheets. You'll find vari-colored show cards and show card paints. The many styles of drawing pens will suggest their use to you. Explain to the dealer what you have in mind and he may even suggest new approaches and materials for your animating.

As a starter for cartooning three ring unruled binder paper is inexpensive. Three ring binder acetate protector sheets are also available. These usually cost 10¢ each in a dime store. They may be cut apart to make two cells. Should you desire the regular cells as used by the professionals they may be obtained from the S.O.S. Cinema Supply Co. In the Foster book on animation previously mentioned, you'll find easy directions for a very simple but handy drawing desk for animation cartooning.

Question: How about some tips for the beginner?

Answer: First and most important is the continual practice of patience. This is slow painstaking work and if not practiced with patience the result will be evident in the finished work. Cleanliness and neatness are also essential to a better job. I'd also advise the purchase of Walt Disney's, "Art of Animation." Much can be learned from this book. For other ideas, helpful drawings and backgrounds watch the newspapers, especially the Sunday issues. The comic sections contain many "plot" and character ideas for animated films. Magazines too contain a wealth of material readily adapt-

ed by the enthusiastic animator.

Animation is far more enjoyable when accompanied by music, particularly synchronized music and sound effects. Synchronized animation is a full study in itself and will be treated in a later issue. Symbolic movement synchronized to beautiful music is fascinating and achieves to the fullest the real art of animation.

It isn't necessary to use expensive color film while conducting movement experiments. Simply obtain a roll of Eastman's fine grain positive film, load the camera, make your experiment and then develop the film yourself. (Dektol developer is adequate, and don't forget the acid fixer!) It will come out as a negative but this is unimportant as you only wish to make a timing study anyway. This is a very inexpensive method of making tests. Your dealer will explain the simplicity of developing this film at home. This film runs about \$2.00 per 100 ft. roll. For use by 8mm filmers the film will have to be slit. This slitting may easily be accomplished by making a guide on a block of wood to keep the film in line and by using a single edge razor blade with just a corner of the blade sticking into the center of the guide block. The slitting will be satisfactory. If there is continual use for a slitter your dealer can obtain a very inexpensive type that will serve for many years.

It must be remembered that in using positive film it becomes negative when developed. If white figures are desired then black figures must be photographed and the opposite must be done to obtain black figures. Positive film is very slow and a few test exposures should be made. The best exposures will be made at about f1.5 or f2.8 depending on the amount of light used.

Once you've tried this fascinating art it will be difficult to put down your camera until that first "epic" is completed.

Cinema Clinic

Conducted by George W. Cushman, APSA

What is a close-up?

Could you define a close-up? Simple, you say. Long shot, then medium shot, then close-up. It is the shot that follows a medium shot.

Or, as some have defined it, it is a shot of a part of an object.

Others have said a close-up is any small object.

And I have also heard close-ups described as any subject closer to the camera than five feet.

Actually, all of the above definitions are correct *some* of the time, but not all the time.

For example, would you say a shot of a man's eye was a close-up?

It could be, and it could be a long shot.

Suppose, or example, we begin with a long shot of the man showing him from head to foot. This is followed with a medium shot including only head and shoulders, and lastly we come upon the eye itself, which in this case would be classed as a true close-up.

Or, suppose you are about to film a delicate eye operation. You begin with a long shot of the eye, then move in where you include only part of the eye as a medium shot, and then show only a fraction of the pupil as a close-up.

From the above examples we can deduce that a close-up is a relative term. A close-up depends upon its use in the sequence. We cannot take any one shot of an object and say it is a close-up, no matter how large the field is that is covered.

Would you say a street scene was a close-up? Yes, it is, if your sequence is dealing with a shot of a city from the air. At several thousand feet, with a wide angle, you get a long shot of the entire city. Then, for a medium shot, you come a bit lower and show half a dozen city blocks. And finally, for a close-up, you show one particular street. Of course, we normally would think of a street scene as a long shot, but in this particular application we would have to classify it as a close-up.

Since there seems to be no hard and fast rule as to just what a close-up is, we can generalize only to the extent that it is a small part of the subject upon which we are working. If a filer was making a film covering the life of an ant, a long shot of an "ant farm" might cover only a few square inches. A close-up in such a film might be no more than the head of an ant.

But the definition of a close-up isn't half as important as using a close-up properly. I have heard many instructors on motion picture making say that a filer should always follow the rule of long shot, medium shot, close-up. This just plain isn't so. Many times this is an excellent pattern to follow, but to say that it should *always* be followed is poor instruction.

True, this formula is basic, but it should be remembered that every shot in a film should have a reason for being there. To follow this formula blindly simply because someone claims it is a good rule to follow is to often include shots in a film without a purpose.

Suppose you took a shot of a flower in bloom. This we can call a long shot, especially if it shows the whole flower. Then we go to a medium shot which shows mostly the bloom. Now, at this point, what is the purpose of going to a close-up, which shows perhaps just a part of the bloom? Is not the medium shot sufficient? Of course. Why, then, should we blindly follow the rule we are told not to break?

What is the purpose of a close-up? To show detail? Yes, that is one reason, but it is not the only reason. Sometimes the reason is not to show detail but to emphasize or call attention to the subject.

Suppose, for example, a man stepped out of a car and dropped his pocketbook as he did so. These things have a way of dropping out in such a way that they are not easily seen on the screen. However, the filer wants the audience to see this pocketbook lying on the pave-

ment so he includes a close-up of it. Why? To show us the beauty of the pocketbook? Not at all. He wants merely to impress us with the fact that the pocketbook was lost.

What the filer really is doing is not showing us a close-up as much as he is showing us an object by removing all other objects from the immediate area.

We call it a close-up, and of course that is what it is, but its use is not to show detail, as is often given as the purpose of a close-up.

Or you are driving along in the country and you see a beautiful woodland scene. You whip out your camera and photograph what lies before you. Should you follow this with a medium shot and a close-up? Not at all, because the original scene is a thing of beauty as it is composed. No medium shot contains that beauty. The beauty is found in the composition of the long shot as a whole, therefore a medium shot and a close-up have no meaning and no value.

When, then, do we use the old established formula of long shot, medium shot, close-up?

First, we use it when we want to show location. We suddenly see a clock on the screen. But where is this clock? We do not know. Therefore, we must begin with a long shot of the tall tower in which the clock is housed, we then go to a medium shot to introduce the clock and show its position in the clock tower, and then we follow with a close-up. Now we know exactly where the clock is located.

Second, to show detail. Suppose you are taking pictures of the Rose Parade in Pasadena, California, on New Year's Day. The floats are made entirely of flowers. A long shot shows the float for what it is. A medium shot indicates the floats are made of flowers, and a close-up gives us the detail. A close-up shows how the flowers are mounted and how the pattern is made of them. In this instance it is the close-up that tells the story. It convinces us that the float is, indeed, made of real flowers.

Third, to heighten a dramatic situation. If you have ever watched a movie of a boxing match, you have noticed how close-ups of the fighters heighten the dramatic impact of the bout. Only in the long shot of the fighters do you really see the match, but in the close-ups of the fighters' heads you get more of the "feel" of the situation.

Fourth, to emphasize and impress. As we pointed out earlier with the man and the pocketbook, sometimes a close-up is used simply because we want to eliminate all other surrounding objects and call the attention of the audience to one special object, impressing the significance of the object upon him.

Fifth, to simulate normal human action, such as subjective treatment. When

we first see an object that is new to us, we usually want to get a closer view. Thus, from a distance we move closer, and closer, to see the object clearly. With unfamiliar objects, this is good filmic technique. The long shot introduces us to the object, the medium shot gets us better acquainted, and the close-up satisfies our curiosity. But this doesn't work as well with familiar subjects.

So, in conclusion, let us again point out that there must be a reason for a close-up. Don't just stick it in because the rule books tell you to. Any successful editor knows that there must be a reason for every cut, and every time you cut to a close-up there must be a reason.

So, think twice before you clutter up your film with close-ups. If they tell the story, fine. But if you include them only because you think you should, chances are you shouldn't. Have a definite reason for every close-up you show, and you will have a more interesting film as a result.

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Frederick J. Schmidt, APSA

PALMER, Phil H., P.O. Box 381, Evansville 4, Ind. 8'59 C

Harley Lichtenberger

PENNELL, William, 327 East "A" St., Yakima, Washington 8'59 CJ

Sidney Steele

PETERSON, Albert R., 6903 E. 98th Terrace, Kansas City 34, Mo. 8'59 CJP

Don R. Youngblood

PULLIAM, Dudley C., 30 E. Chicago Ave., Chicago 10, Ill. 8'59 C

Mrs. Grace H. Lontrot

REHBERGER, Charles F., % Federal Electric Corporation, McGrath, Alaska 8'59 CPT

M.C.

RIEKKOLA, Juhani, P.O. Box 168, Tampere, Finland 8'59 P

Matti A. Pitkänen

ROBBINS, Herman, 5415 Mayview Ave., Baltimore 6, Md. 8'59 CP

Vernon S. Chapin

ROBERTS, George A., 7711 S. 41st Ave., Omaha, Nebr. 8'59 P

R. P. Moore

RUSSELL, William M., 3 Milner Pl., Worcester, Mass. 8'59 P

M.C.

SALTON, Gordon J., 111 Geneva Ave., Highland Park 3, Mich. 8'59 CN

Harold Johnson

SAMUELS, James, P.O. Box 244, Jamaica 31, N.Y. 8'59 CJ

Marjorie Price

SCHEAP, Robert D., RR 3, Kalamazoo Mich. 8'59 C

Alva L. Dom & Leroy Moynard

SCHMITT, Gerard F., 300 Clements Bridge Rd., Barrington, N.J. 8'59 S

Leona Hargrove

SEMONES, Harold C., 4315 Gallia Ave., New Boston, Ohio 8'59 C

Dr. Wells C. McCann

SHAFER, Robert, 148 Hutchinson Blvd., Mt. Vernon, N.Y. 8'59 JPT

M.C.

SHAFF, Ernest, 820 S. A St., Lake Worth, Fla. 8'59 C
S. M. Greve

SHARP, C. K., Jr., 3990 Central Ave., Memphis, Tenn. 8'59 M
Dr. Carol C. Turner, FPSA

SHICK, Meade K., 170 Franklin Ave., Brookville, Pa. 8'59 C
Clarence A. Kissinger

SIMITH, Miss Lorraine J., 444 W. Fullerton Pkwy., Chicago 14, Ill. 8'59 C
Guenther Grote

SOL L., Salvador, % Foto Sol, Prim. Avenida Sur - 236, San Salvador, El Salvador, C. A. 8'59
Antonio Canosa

STENSTROM, Robert L., 5842 W. 95th St. Apt. 5, Los Angeles 45, Calif. 8'59 C
Arthur E. Paulson

STERN, Myron G., 18525 Scottsdale Blvd., Shaker Heights 22, Ohio 8'59 P
M.C.

STEWART, Mrs. Dorothy H., 280 Massachusetts Ave., Boston 15, Mass. 8'59 C
M.C.

STOKES, Orvil L., 1122 N. Vermillion St., Danville, Ill. 8'59 CN
Clarence H. Baum

SUTTON, Clark L., 932 8th Ave., San Diego 1, Calif. 8'59 C
Mrs. Marie Dorey

SWEENEY, Frank, 5400 Halifax Lane Minneapolis 24, Minn. 8'59 C
C. Ralph Paul

SZERLIP, Dr. Leonard, 10 Park Pl., Morristown, N.J. 8'59 M
M.C.

TANSON, Mrs. Eileen, 1625 Concord Ave., Modesto, Calif. 8'59 CN
A. J. Shutevart

THOMPSON, CTO Robert A., USN, Navy 3912, Box 44, FPO San Francisco, Calif. 8'59 C
M.C.

VAN GELDER, Dr. William C., 626 Cambridge, Muskegon, Mich. 8'59 P
Del Brown

WARD, A-2C John O., 3rd AF 11313479, 7272nd Support Group, APO 231, New York, N.Y. 8'59 CP
M.C.

WATKINS, Mrs. Clara E., 9142 Flower St., Bellflower, Calif. 8'59 CN
Gerold M. Church

WEISS, Clyde H., 109 Wells Farm Dr., Wethersfield 9, Conn. 8'59 C
Alex Potamianos

WHEELER, Fred J., 7631 Taylor St., Hollyhock, Fla. 8'59 P
M.C.

WOO, Frederick O., 2101 - East Side Court, Augusta, Ga. 8'59 CMPT
M.C.

WU, Peng Seng, 1, Tiong Bahru Rd., Singapore 3 8'59
Lake Wan-Tha, APSA

YOAKUM, Jim, P.O. Box 781, Vale, Ore. 8'59 N
Edwin C. Park

YOUNG, Clifford, 232 2nd Ave., Sharon, Pa. 8'59 C
Clarence A. Kissinger

NEW CAMERA CLUBS

AIKEN CAMERA CLUB, % Jack H. Hartshorn, 1107 Alfred St., N.E. Aiken, S. Car. 8'59 CP
M.C.

BEECH HILLS CAMERA CLUB, % Walter Rose, 61-11 24th Pl., Douglaston, N.Y. 8'59 CP
Al Schwartz, APSA

CATAWBA VALLEY 8/16 MOVIE CLUB, % H. Grady Miller, Sr., P.O. Box 775, Hickory, N.C. 8'59 MS
Frank Horton

CATERPILLAR CAMERA CLUB, % R. Munns, 2315 Morton Rd., East Peoria, Ill. 8'59 CMNPT
Fred W. Fix, Jr., FPSA

COALINGA CAMERA CLUB, % Joseph M. Steele, 201 Yale, Coalina, Calif. 8'59 CP
Joseph M. Steele

DUFUR CAMERA CLUB, % Loyd M. Collett, Box 133, Dufur, Oreg. 8'59 CP
John Fish, FPSA

FOREST CITY MOVIE CLUB, % Fred A. Sherold, 5 Durham St., London, Ont., Canada 8'59 M
Jack Ruddell

FOTO TAKERS, % Jean Janisse, 14415 S. Dunnet Ave., La Mirada, Calif. 8'59 NPT
John Fish, FPSA

HYPOMANIACS, % Ray Erickson, Dorsey Adult School, 3537 Farmdale Ave., Los Angeles, Calif. 9'59 P
John Fish, FPSA

LAKEHEAD CAMERA CLUB, The, % Erling Erickson, 411 N. Harold St., Fort William, Ont., Canada 8'59 M
C. W. Robertson Bowmen

METRO MOVIE MAKERS, % Mr. Derek Davey, 98 Thistletown Blvd., Thistletown, Ont., Canada 8'59 M
Jack Ruddell

OMAHA AMATEUR FILM CLUB, % Richard Orr, 6506 Western Ave., Omaha, Nebr. 8'59 M
Myron Jacoby

OXFORD MOVIE & CAMERA CLUB, % T. Brooks, 371 Dundas St., Woodstock, Ont., Canada 8'59 CM
Jack Ruddell

PROSERPINE AMATEUR CAMERA CLUB, % Mr. G. A. Vickers, P.O. Box 221, Proserpine, N. Queensland Australia 8'59 CP

T. A. Scrupe

RAND CAMERA CLUB, The, % The Rand Corp., Attn. R. B. Johnson, 1700 Main St., Santa Monica, Calif. 8'59 CMPT
John Fish, FPSA

SANDPOINT CAMERA CLUB, % Mrs. Florence Holzemer, 418 Lake, Sandpoint, Idaho 8'59 C
M.C.

SEA ISLE CAMERA CLUB, % Rev. Walter M. Shawn, 4507 Landis Ave., Sea Isle City, N.J. 8'59 CMNS
John Fish, FPSA

SUNSHINE CITY CAMERA CLUB, % Al W. Kumick, 615 Eagle Lake Dr., St. Petersburg, Fla. 8'59 P
F. E. Westlake

TIRO DE LOS PADRES CAMERA CLUB, 327 Walnut St., Arroyo Grande, Calif. 8'59 P
Norm Brown, APSA

required, such as from f.8 to f.4.

Some cameras allow the film to run through at only 8 frames a second. When this same film is projected at the normal speed of 16 frames a second, the action passes in double time. This is a source of many comedy effects. But this "half speed" feature is quite valuable for scenes which do not have enough light to permit full exposure. By shooting at half speed, or 8 frames per second, each frame of film is allowed to have an exposure of just twice that at the standard speed of 16 frames per second, or 1/15 of a second instead of 1/30 of a second. This difference often

makes a big difference in exposure, providing there is no action which will be unnatural as a result.

L. Some cameras have a single frame lever. This lever permits only one frame to be exposed at a time. This is quite valuable in creating animated films and doing other special effects as we shall learn in a later lesson.

This month we have discussed the camera, how to care for it, handle it and operate it. In our lesson next month we will discuss the use of the camera in taking scenes of various kinds.

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION:

Color () Photo-Journalism () Stereo ()
Motion Picture .. () Pictorial () Techniques ()
Nature () My choice of one free divisional affiliation is: (please print)

Date

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family membership (husband & wife) \$18 (i.e., 2 divisions). Individual overseas membership (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE PRINT OR TYPE
Name Mr. Mrs. Miss
Street

City Zone State

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:

Address:

Exhibitions & Competitions

Monochrome and/or Color Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons initially approved for Monochrome and/or Color Print portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listings and approval send data to Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, N. Y.)

PSA (M,C) Fee \$2.00. Closes Sept. 5. Exhibited Oct. 6-10 at PSA National Convention, Kentucky Hotel, Louisville, Ky. Data: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 3, Kentucky.

Puyallup (M,C) Closes Sept. 5. Exhibited Sept. 19-27 at Western Washington Fair. Data: Northwest International Exhibition, Western Washington Fair, Puyallup, Washington.

Ghent (M, C) Closes Sept. 6. Exhibited Oct. 25-Nov. 8. Data: Julian Tack, Nieuwland 37, Ghent, Belgium.

Yakima (M,C) Fee \$2.00. Closes September 10. Exhibited at Central Washington Fair Sept. 10-Oct. 4. Data: Yakima Camera Club, P. O. Box 2013, Yakima, Washington.

Albuquerque (M) Closes September 12. Exhibited Sept. 26-Oct. 4. Data: Robert W. Hall, 1804 June St., NE, Albuquerque, New Mexico.

Cavalcade (M,C) Closes Sept. 15. Exhibited October 12-26 at Gates Gallery. Data: Thomas H. Power, 5045 Proctor St., Port Arthur, Texas.

Helsinki (M) Closes Sept. 15. Exhibited Oct. 24-31. Data: Pauli Oulavirta, Lonnrotinkatu 4 C 2, Helsinki, Finland.

P.S.S.A. (M) Closes September 18. Exhibited at P.S.S.A. 6th Photographic Congress, Vereeniging, October 10-24. Data: Salon Secy., P. O. Box 311, Vereeniging, South Africa.

Bath (M) Closes Sept. 19. Exhibited Oct. 7-24 at Victoria Art Gallery. Data: S. J. Woodward, 1A Bannerdown Road, Bathaston, Bath, Somerset, England.

Fresno (M) Closes Sept. 21. Exhibited Oct. 8-18. Data: Elmer Lew, APSA, ARPS, 1915 Tulare St., Fresno, California.

Laurel (M,C) Fee \$2.00. Closes Sept. 19. Exhibited Oct. 5-10 at South Mississippi Fair. Data: A. E. Breland, 815 12th St., Laurel, Miss.

Cape Town (M,C) Closes Sept. 30. Exhibited Oct. 26-31. Data: Salon Secy., PO Box 2431, Cape Town, South Africa.

Memphis (M,C) Fee \$2.00. Closes Sept. 30. Exhibited Oct. 10-31 at Brooks Memorial Art Gallery. Data: Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn.

Shreveport (M) Fee \$2.00. Closes Sept. 30. Exhibited Oct. 23-Nov. 1 at Louisiana State Fair. Data: Robert B. Dial, 3417 Sunset Drive, Shreveport, Louisiana.

Queensland (M,C) Closes Oct. 1. Exhibited Nov. 21-28. Data: Salons Secy., Queensland Exhibition, PO Box 36, South Brisbane, Australia.

Ceylon (M) Closes Oct. 6. Exhibited Nov. 6-15. Data: Secy., Photographic Society of Ceylon, c/o Lionel Wendt Memorial Art Centre, 18 Guildford Crescent, Colombo 7, Ceylon.

Arizona (M,C) Fee \$2.00. Closes Oct. 7. Exhibited Oct. 31-Nov. 11 at Arizona State Fair. Data: Dept. "S," Photography, Arizona State Fair, Phoenix, Arizona.

Mexico (M) Fee \$2.00. Closes Oct. 8. Exhibited Nov. 12-26. Data: Club Fotografico de Mexico, Av. San Juan de Letran 80, 1er Piso, Mexico 1, D. F., Mexico.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Bordeaux (M,C) Closes Oct. 10. Exhibited Nov. 12 at Galerie des Beaux-Arts. Data: M. Andre Leonard, Hon. EFIAP, 6 rue Eugene-Jacquet, Bordeaux 28, France.

Boston (M,C) Fee \$2.00. Closes Oct. 10. Exhibited Nov. 1-8. Data: Henry I. Soron, 110 Paul Revere Road, Arlington 74, Mass.

Hong Kong (M,C) Closes October 11. Exhibited in Hong Kong Nov. 30-Dec. 5; Kowloon, Dec. 7-12. Data: Manly Chin, ARPS, Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Bldg., Hong Kong.

Chicago (M) Fee \$2.00. Closes Oct. 17. Exhibited at Museum of Science & Industry, Chicago, Nov. 8-29. Data: Mary A. Root, Secy., 3314 Central Street, Evanston, Illinois.

Barreiro (M,C) Closes Nov. 1. Exhibited in December. Data: Grupo Desportivo, da CUF, Barreiro, Portugal.

Lincoln (M) Fee \$1.00 plus return postage. Closes Nov. 1. Exhibited Nov. 28-Dec. 27 at Usher Art Gallery. Data: Reginald Skepper, Secy., 21 Thorpe Ave., Burton Road, Lincoln, England.

Chile (M,C) Closes Nov. 7. Exhibited Dec. 1-19 in Exhibition Hall, Bank of Chile, Santiago. Data: Foto Cine Club De Chile, Huerfanos 1223, Oficina 14, Santiago, Chile.

Cuba (M,C) Fee \$2.00. Closes Nov. 14. Exhibited Dec. 1-31. Data: Club Fotografico de Cuba, O'Reilly 366, altos, Havana, Cuba.

Des Moines (M,C) Fee \$2.00. Closes Nov. 11. Exhibited Dec. 20-Jan. 3 at Des Moines YMCA. Data: YMCA Movie and Camera Club, YMCA, 4th and Keo Way, Des Moines 8, Iowa.

Lucknow (M,C) Closes Nov. 15. Exhibited Dec. 26-Jan. 5 at 2nd Triennial All-India Convention of Photography, Lucknow; later in Dehradun. Data: U. P. Amateur Photographic Assn., 9 Lalbagh Road, Lucknow, India.

Cherbourg (M) Closes Nov. 30. Exhibited Jan. 23-31, 1960. Data: M. Henri Erbs, 10 rue du Commerce, Cherbourg (Manche), France.

Pittsburgh (M,C) Fee \$2.00. Closes Dec. 2. Exhibited Dec. 18, 1959-Jan. 17, 1960 at Carnegie Institute Galleries. Data: Mrs. F. H. Stohr, 6845 Penhance Place, Pittsburgh 8, Penna.

Uitenhage (M,C) Closes Dec. 5. Exhibited in Port Elizabeth Feb. 1-6; Uitenhage Feb. 8-13; Grahamstown Feb. 15-20. Data: Jack Robinson, Secy., Uitenhage Camera Club, PO Box 351, Uitenhage, C.P., So. Africa.

Warrnambool (M,C) Closes Dec. 19. Exhibited Jan. 10-22, 1960 at Art Gallery. Data: Salon Secy., Warrnambool Camera Club, 74 Liebig St. Warrnambool, Victoria, Australia.

Calcutta (M,C) Closes Jan. 7. Exhibited Feb. 15-28. Data: Salon Secy., South Calcutta Camera Club, 8 Rashbehari Ave., Calcutta 26, India.

Newark (M,C) Fee \$1.00 plus postage. Closes Jan. 23. Exhibited Feb. 15-29 at Newark School of Industrial and Fine Arts. Data: Anne M. Jordan, Secy., 225 Smith St., Newark 6, New Jersey.

Ilford (M,C) Closes January 30. Exhibited March 7-22 at Gants Hill Library. Data: A. G. Sugg, Secy., 62 Bushwood, Leytonstone, London E2, England.

Wilmington (M,C) Fee \$1.50. Closes Feb. 15. Exhibited March 2-27 at Delaware Art Center. Data: Martin B. Yalisove, Chairman, Delaware Camera Club, PO Box 401, Wilmington, Delaware.

Melbourne (M,C) Closes February 19. Exhibited March 21-30. Data: A. Easton, 31 Churnside Street, Footscray, Victoria, Australia.

Other Salons

Bucharest (M,C) No entry fee. Closes September 20. Exhibited Nov. 15-Dec. 15. Data: 2nd Salon International de Arta Fotografica al Republicii Populara Romane, Casuji Postala 223, Bucharest 1, Romania.

Denmark Color Print (C) Fee \$2.00. Eight prints permitted. Closes Oct. 1. Exhibited Nov. 29-Dec. 13 at Charlotteberg Art Gallery. Data: Aage Remfeldt, Havdrup, Denmark.

Color Slides

Approved for color slide section only.

(For listing and approval send data to Adolf Kohner, West Main St., Amenia, N. Y.) Entry fee \$1, unless otherwise specified.

Fresno: Oct. 8-18, deadline Sept. 19. Forms: H. S. Barsam, 4125 Ventura Ave., Fresno 2, Calif.

Focus: Oct. 17-Nov. 1 deadline Sept. 22. Forms: Dick Boer, Focus Salon, Kon. Wilhelminalaan 16, Haarlem, Holland.

Salt Lake City: Oct. 6-8, deadline Sept. 24. Forms: Miss Nelle Teter, P. O. Box 1473, Salt Lake City, Utah.

Magic Empire: Oct. 19-22, deadline Sept. 26. Forms: Miss Ruth Canaday, APSA, Box 871, Tulsa, 2, Okla.

Louisiana State Fair: Oct. 24-Nov. 1, deadline Sept. 30. Forms: Robert B. Dial, 3417 Sunset Drive, Shreveport, La.

Memphis: Oct. 10-25, deadline Sept. 30. Forms: Carroll C. Turner, M.D., FPSA, 407 Greenway Rd., Memphis, Tenn.

Stockton-On-Tees: Oct. 24-Nov. 9, deadline Sept. 30. Forms: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

Chicago: Oct. 24-Nov. 1, deadline Oct. 5. Forms: Jerome J. Wielgus, 6253 N. Naper Ave., Chicago 31, Ill.

Arizona: Nov. 1-8, deadline Oct. 7. Forms: Louise DeWitt, Department "S" Photography, Arizona State Fair, Phoenix, Ariz.

Pittsburgh All Color: Oct. 31-Nov. 15, deadline Oct. 14. Forms: T. C. Wetherby, 116 Ave., "L" 14, Pittsburgh, Pa.

Mexico: Nov. 12-26, deadline Oct. 15. Forms: Fernando Lopez Alvarez, Club Fotografico De Mexico, Ave. San Juan De Letran 80, 1er, Piso, Mexico, D. F.

Boston: Nov. 1-8, deadline Oct. 17. Forms: Miss Ruth Aronson, 153 Highland St., Roxbury, Mass. 234 x 24 slides accepted.

Westchester: Nov. 16-20, deadline Oct. 21. Forms: Henry W. Wyman, 415 Madison Ave., New York 17, N. Y.

Worcestershire: Nov. 11-25, deadline Oct. 21. Forms: E. Finch, 16 Westminster Ave., Ronkswood, Worcester, Engl.

Evansville: Closes Nov. 19, deadline Oct. 26. Forms: Fred Hensh, 308 S. St. James Blvd., Evansville 14, Ind.

Philadelphia: Nov. 7-Dec. 4, deadline Oct. 28. Forms: J. F. Noble Jr., 432 Mt. Airy Ave., Philadelphia 19, Pa. Entry fee \$1.25.

Mississippi Valley: Nov. 17-24, deadline Nov. 2. Forms: Miss Jane Shaffer, APSA, 5466 Clemens Ave., St. Louis 12, Mo.

Hong Kong: Nov. 30-Dec. 11, deadline Nov. 8. Forms: Manly Chin, ARPS. The Photographic Soc. of Hong Kong, 217 Prince's Bldg., Hong Kong, China. 24 x 24 slides accepted.

Turin: Nov. 28-Dec. 2, deadline Nov. 8. Forms: Osvaldo Giachetti, Societa Fotografica Subalpina, Via Bogino 25, Turin, Italy.

Santiago: Dec. 1-19, deadline Nov. 10. Forms: Foto Cine Club De Chile, Huerfanos 1223, Oficina 14, Santiago, Chile.

Cuba: Dec. 5-19, deadline Nov. 14. Forms: Avelardo Rodriguez, Club Fotografico De Cuba, O'Reilly 366 altos, por Compostela, Havana, Cuba. 24 x 24 up to 3/4 x 4 slides accepted.

Pittsburgh: Jan. 3-17, deadline Dec. 2. Forms: Mrs. F. H. Stohr, 6845 Penhance Place, Pittsburgh 8, Pa. 24 x 24 slides accepted. Entry Fee \$1.25.

Warrnambool: Jan. 10-22, deadline Dec. 19. Forms: John A. Welsh, 74 Liebig St., Warrnambool, Victoria, Australia.

Wilmington: March 2-27, deadline Feb. 15. Forms: Dr. Martin B. Yalisove, Delaware Camera Club, P. O. Box 401, Wilmington, Del. Entry fee \$1.50.

Melbourne: Mar. 21-30, deadline Feb. 19. Forms: Allen G. Gray, 101 Nicholson St., East Coburg, Victoria, Australia.

New Zealand: Apr. 11-27, deadline March 22. Forms: Neil S. Bowie, P.O. Box 1789, Christchurch, New Zealand.

Color Prints

Entry fee \$2.00 unless otherwise specified.

Pittsburgh All Color: Oct. 31-Nov. 15, deadline Sept. 14. Forms: T. C. Wetherby, 116 Ave., "L" 21, Pa.

Memphis: Oct. 10-31, deadline Sept. 30. Forms: Carroll C. Turner, M.D., FPSA, 407 Greenway Road, Memphis, Tenn.

Melbourne: March 21-30, deadline Feb. 19. Forms: Allen G. Gray, 101 Nicholson St., East Coburg, Victoria, Australia.

Philadelphia: Nov. 7-Dec. 5, deadline Oct. 20. Forms: J. F. Noble, Jr., 432 Mt. Airy Ave., Philadelphia 19, Pa.

Santiago: Dec. 1-19, deadline Nov. 10. Forms: Foto Cine Club De Chile, Huerfanos 1223, Oficina 14, Santiago, Chile.

Exhibitions & Competitions

Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

Salt Lake City, Oct. 6-8, deadline Sep. 24. Slides. Forms: Nelle Teter, P.O. Box 1473, Salt Lake City, Utah.

Buffalo, Oct. 27-Nov. 8, deadline Oct. 12. Prints and slides. Forms: Buffalo Science Museum, Buffalo 11, N. Y.

Westchester, November, deadline Oct. 21. Slides. Forms: Henry Wyman, 415 Madison Ave., New York 17, N. Y.

Worcestershire, Nov. 11-25, deadline Oct. 21. Slides. Forms: E. Finch, 16 Westminster Av., Ronkswood, Worcester, England.

Audubon, Oct. 31-Dec. 3, deadline prints Oct. 19, slides Oct. 26. Forms: John Walsh, 41 Livingston Av., Beverly, Mass.

Mississippi Valley, Nov. 17-24, deadline Nov. 2. Slides. Forms: Jane Shaffer, 5460 Clement Av., St. Louis 12, Mo.

Minneapolis, Feb. 14-18, deadline Jan. 11. Slides. Forms: F. C. Sweeney, 5400 Halifax Lane, Minneapolis 24, Minn.

Chicago, Feb. 6-26, deadline Jan. 18. Prints and slides. Forms: Louis Braun, 166 W. Washington, Chicago 2, Ill.

Rochester, deadline Feb. 8. Slides. Forms: J. L. Hill Jr., 643 Highland Av., Rochester 20, N. Y.

Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

Lighthouse, Closes Sept. 23. 4 slides \$1.25. Forms: Dorothy Van Westrenen, 7139 Bennett Avenue, Chicago 49, Illinois.

Pittsburgh, Closes Oct. 14. 4 slides \$1 plus postage. Forms: T. C. Wetherby, 116 Avenue "L" Pittsburgh 21, Pennsylvania.

Mexico, Closes Oct. 15. 4 slides \$1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Piso, Mexico, D. F.

Rochester, Closes Feb. 6. 4 slides \$1.25. Forms: J. Lawrence Hill, Jr., APSA, 643 Highland Avenue, Rochester 20, New York.

PSA Competitions

International Club Print Competition — Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Parlin, N. J.

CD Portrait Contests—First of two in 1959-60 series closes Nov. 1, 1959 and is sponsored by Charter Oak Color Slide Association, Inc. Full details and entry form in July-August Color Division Bulletin. Data: John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Nature Print Contest—(Individuals) Three contests, 4 prints 5x7 to 16x20, medals and ribbons. Data: F. W. Schmidt, Dept. Med. Illus., University of Texas Medical Branch, Galveston, Tex. First close: Oct. 7.

Nature Slide Contest—(Individuals) Four contests, three classes, either 2x2 or 2 1/2x3 1/2 slides. Data: Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn. First close: Nov. 13.

Contests

Bermuda: 90 prizes total value \$2500 for b&w or color pix taken between April 1 and end of Sept. Categories: Life Studies, Activities or spot news, Scenics, Animal or wild life. Special monthly prizes for pictures with a historical theme, 350th anniversary. Prizes are cash and photo equipment. Bermuda daily, The Royal Gazette, Hamilton, is sponsor.

Brookfield Zoo: Prints and slides of any wild animal taken in any zoo in the world. Prints 8 x 10 or larger, mounted 16 x 20 vertically; foreign prints unmounted. Slides from 2 x 2 to 3 1/2 x 4 1/2. Prizes: \$50, \$25, \$10, 20 H.M.s. of \$5 each in each class. Forms: Chicago Zoological Park, Brookfield, Ill. Closing date Sept. 13; exhibition during October.

Marshall's Coloring: Top prize two-week flying trip to South America, merchandise prizes. Colored prints using Marshall's oil colors or pencils. Entry blanks at photo dealers. Closes Sept. 30.

Whom To Write

SALONS—Write the person listed for forms. Note that salons are on the list for months ahead and that additions are made every month. Allow yourself plenty of time to get the forms and ship your entry. **SALON LISTINGS**—Should not be sent to Journal but to the person named at the head of each section.

COMPETITIONS—Most are for PSA members only, some require Division membership as well. Write person listed.

SERVICES—Write the person listed. If in doubt, several Divisions list under "Membership" the person who can steer you to the correct source of information. Note separation of services for Individuals and services for Clubs. "Individuals" includes only PSA members. (All service leaders are requested to notify the Journal of address changes at the same time they notify Headquarters.) Names and addresses of Division and Zone heads are listed under the Board of Directors on page 3. Write them if your question covers other subjects.

PSA Services Directory

(Corrected to August 15, 1959)

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.

Color Division Bulletin—E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

Motion Picture News Bulletin—George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

Nature Shots—(East) Elizabeth Kaston, 410 Blake Road, New Britain, Conn. (West) Katherine M. Feagans, 102 S. Summit Ave., Bremerton, Wash.

P-J Bulletin—Dick Harris, Box 118, Missoula, Mont.

Pictorial Division Bulletin—Conrad Falkiewicz, APSA, 23 Daisy Place, Tenafly, N. J.

Stereogram—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

PS&T—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Russel Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

TD Newsletter—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, 1 W. Main St., Amenia, N. Y.

Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

Pictorial—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Stereos—John Paul Jensen, 8001 S. Merrill Ave., Chicago 17, Ill.

Master Mailing List

Color—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Ken Willey, 701 Fifth St., Lyndhurst, N. J. **Overseas Salons**, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereos—Miss Dorothy Otis, 1280 Chili Ave., Rochester 11, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

Pictorial—N. American, Ken Willey, 701 Fifth St., Lyndhurst, N. J. **Overseas**, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereos—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

Services to Individuals

PSA Services

Chapters—John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Travel—Tom Firth, FPSA, Trappe, Md.

Travel Aides—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

Division Services

Color Division

CD Membership Slide—Rocky Nelson, 1516 Alameda Ave., Burbank, Calif.

Exhibition Slide Sets and Travel Slide Sets—**East**: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; **Central**: Wm. A. Bacon, APSA, P. O. Box 15, Jackson, Miss.; **West**: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 57, Calif.

Star Ratings (Color Prints)—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Slide Circuits—R. B. Horner, APSA, 2921 Casilla, Boise, Idaho.

International Slide Circuits—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

Slide Study Groups—Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

Instruction Slide Sets—See listing under Exhibition Slide Sets.

Color Print Competition—Miss Virginia Goldberg, APSA, 633 Jefferson Ave., Reading, Ohio.

Color Print Circuits—Donald Myers, Main St., Stoney Creek, Conn.

Color Print Sets—Paul C. Clough, 34 E. Eager St., Baltimore 2, Md.

Hand Colored Print Circuit—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18, Calif.

International Slide Competition—Robert H. Klemischmidt, 41 Parkside Crescent, Rochester 11, N. Y.

Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

(Continued on following page)

PSA Services Directory

(Continued from preceding page)

INDIVIDUALS

Division Services

Color Division

Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.

Portrait Competition—John Sherman, APSA, 563 Mobil Oil Bldg., Minneapolis 2, Minn.

Emde Slide Sequence—Mrs. Ina Lank, 1900 Mantis Ave., San Pedro, Calif.

Photo Essay Workshop—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

Slide Evaluation Service—Jack Lowe, 403 Montgomery St., Marietta, O.

Tape Recording Service—Merle S. Ewell, APSA, 1422 West 48th St., Los Angeles 62, Calif.

Motion Picture Division

Annual Film Competition—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 3, Calif.

Film Library—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.

Film Analysis and Judging Service—Ernest F. Humphrey, 1132 Hethfield Ave., Westfield, N. J.

Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

Technical Information—Wm. Messner, APSA, 309 Garrison Ave., Teaneck, N. J.

Nature Division

Instruction Slide Sets—**East**: Norman E. Weber, Bowmansville, Pa. **West**: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.

Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnellsburg, Ohio.

Print Sets—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.

Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

CLUBS

PSA Services

For Clubs

Camera Clubs—Fred W. Fix Jr., APSA, 5056 Sheridan Rd., Chicago 40, Ill.

Club Bulletin Advisory Service—Henry W. Barker, APSA, 392 Hope St., Glenbrook, Conn.

National Lectures—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.

Recorded Lectures—Chas. L. Martin, Rte. 3, Box 779, Excelsior, Minn.

Tops—H. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

International Exchange Exhibits—**East**: Edmund Mayer, 20 Metropolitan Oval, New York 62, N. Y. **Central**: Wilson Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. **West**: Oliver Rockwood, 5244 Lithroo St., Los Angeles 32, Calif.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgcumbe, 40 Frankland Road, Rochester 17, N. Y.

Exhibition Slide Sets—**East**: Frederic B. Shaw, APSA, 2410 Trattman Ave., Bronx 61, N. Y. **Mid-West**: Don J. Henley, 3209 Procter St., Port Arthur, Texas. **West**: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)

Slide Set Directory—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.

Color Slide Circuits—J. Sheldon Lowery, Rte. 1, Box 125, Davis, Calif.

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.

Print Competition—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.

Slide Competition—Dr. B. J. Kastor, APSA, 410 Blake Road, New Britain, Conn.

Slide Study Circuits—Alford W. Cooper, APSA, P. O. Box 579, Worland, Wyo.

Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.

Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.

Commenting Service for Newer Workers—Slides, George W. Robinson, P. O. Box 10, Merced, Calif. **Prints**, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.

Permanent Slide Collection—John E. Walsh, 41 Livingstone Ave., Beverly, Mass.

Permanent Print Collection—Dr. Grant W. Haast, APSA, 166 Valley Crest Road, Rochester 16, N. Y.

Photo Journalism Division

Journalism Circuits—Don Mohler, APSA, 25291 Richards Ave., Euclid 23, Ohio.

Critiques—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

PJ Membership Information—Daniel Zirinsky, 9303 Shore Road, Brooklyn, N. Y.

PJ Education—Joseph Bernstein, 353 West 56th St., New York, N. Y.

PJ Library—Mrs. Toni Stibler, 410 52nd Street, Brooklyn 20, N. Y.

PJ Honors & Awards—Alfred C. Schwartz, APSA, 38 Avis Drive, New Rochelle, N. Y.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.

American Portfolios—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

International Portfolios—Ed Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 5, Ala.

Canadian Portfolios—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.

Color Print Activities—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.

Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

National Club Slide Competition—Dr. J. H. Arrieta, 155-14th Ave., San Francisco, Calif.

Color Print Sets—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

Pictorial Chicago Project—Miss June Nelson, APSA, 3555 Sheridan Road, Chicago 49, Illinois.

Judging Service—Mrs. Pauline Bodie, 59 Spring Brook Road, Morristown, N. J.

Photo Essay Workshop—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

Tape Recording Service—Merle S. Ewell, APSA, 1422 West 48th St., Los Angeles 62, Calif.

Motion Picture Division

Film Library—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

Nature Division

Instruction Slide Sets—**East**: Norman E. Weber, Bowmansville, Pa. **West**: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.

Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnellsburg, Ohio.

Print Sets—George Brewster, 2236 N. Buchanan St., Arlington 7, Va.

Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Veterans Hospital Slide-Getter Sets—Miss Jean Edgcumbe, 40 Frankland Road, Rochester 17, N. Y.

National Club Slide Competition—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Particular Clubs—Sten T. Anderson, APSA, 3247 Q. St., Lincoln 3, Nebraska.

Picture of the Month—Miss Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.

Award of Merit (Star Ratings)—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

Personalized Print Analysis—Paul Yarrows, 17315 Fairfield Ave., Detroit 21, Mich.

Salon Workshop—John T. Caldwell, Jr., P. O. Box 4682, Fondren Sta., Jackson, Miss.

Salon Labels (Enclose 3c stamp)—Mrs. Lillian Ettinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.

PD Membership Information—East: Mrs. Jane A. Heim, APSA, P. O. Box 7095, Orlando, Fla. West: Mrs. Elizabeth T. McMenamy, 1366 E. Mountain Dr., Santa Barbara, Calif.

PD Service Awards—J. M. Endres, APSA, 1235 Circle Dr., Tallahassee, Fla.

Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge III.

Individual Slide Competition—Hilbert J. Wagner, 5107 N. 24th St., Milwaukee 9, Wis.

Slide Circuits—Mrs. Pearl Johnson, 661 Meriton Rd., Apt. 3, Detroit 3, Mich.

Slides for Veterans—Miss Marjorie Price, 503 W. 121st St., New York 27, N. Y.

Slides for Handicapped Children—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.

Star Ratings—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

SD Membership Information—Miss Leona Harzrove, 619 N. Ridgewood, Wichita 6, Kans.

SD Membership Slide—John C. Stick, 1791 S. Bushnell Ave., So. Pasadena, Calif.

Emde Slide Sequence—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

Subject Slide Sets—Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill.

International Circuits—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.

Traveling Exhibits—John F. Englert, APSA, 1553 Washington Ave., Rochester, N. Y.

Pictorial Division

American Exhibits—**East**: Les Burkland, 313 State St., Rochester 4, N. Y. **Central**: Dr. C. F. Wadsworth, 608 Brown Blvd., Wichita 1, Kan. **West**: John Wippert, 12237 E. Kerrwood St., El Monte, Calif. **Northwest**: Al Deane, 5022-50th Ave., S.W., Seattle 16, Wash.

Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.

Print Exchange List—E. G. Rutherford, 1565 College Ave., Racine, Wis.

Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.

International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Portfolio of Portfolios—Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

Salon Practices—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Color Print Activities—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

Stereo Division

Club Services—Rolland Jenkins, 47 Lupine Way, Stirling, N. J.

National Club Stereo Competition—E. K. Metzdorf, 2222 Pennsylvania, Topeka, Kan.

Club Slide Circuits—Robert Somers, 1440 Trotwood Ave., Port Credit, Ontario.

Local Programs—Harold Johnson, 661 Meriton Rd., Apt. 3, Detroit 3, Mich.

Traveling Salons—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

Subject Slide Sets—Henry H. Erskine, 1282 Sherwood Rd., Highland Park, Ill.



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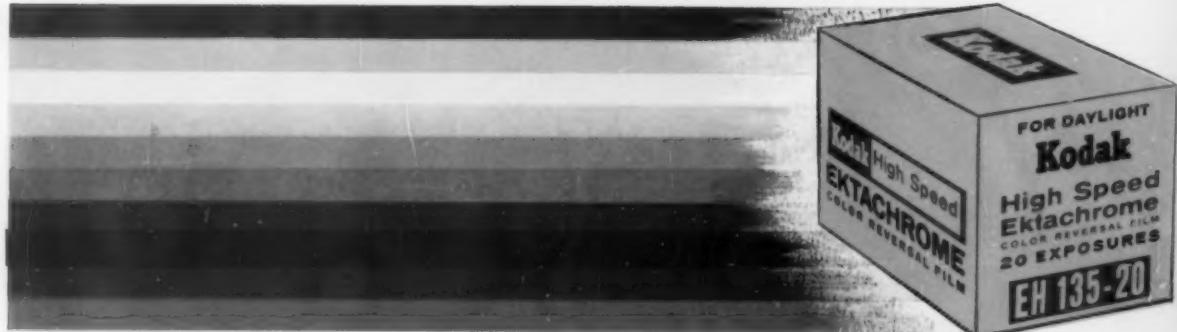
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